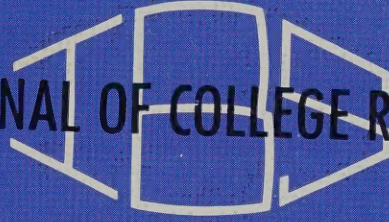
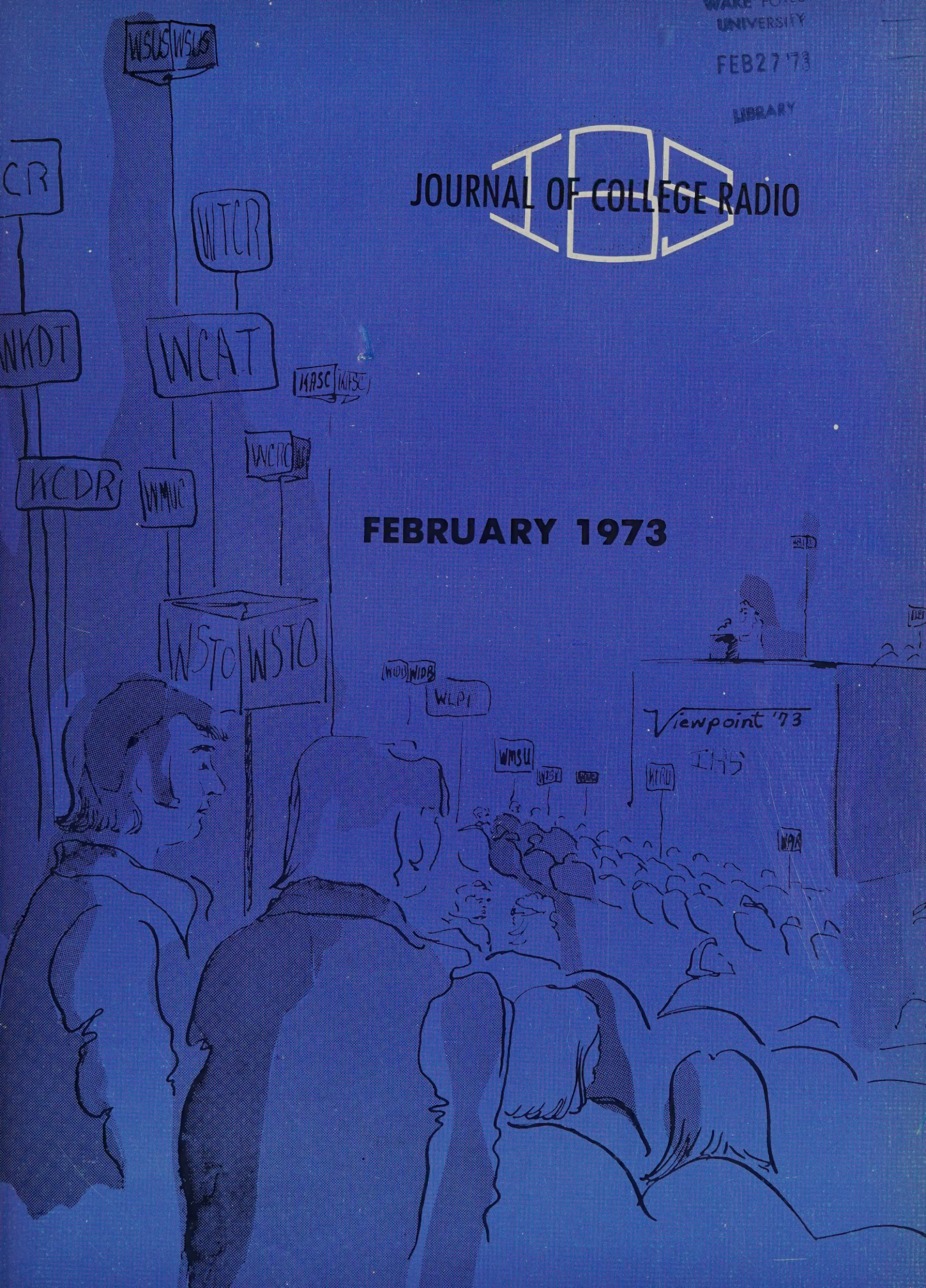


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JOURNAL OF COLLEGE RADIO

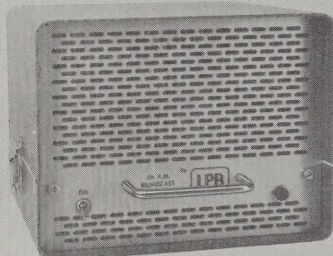


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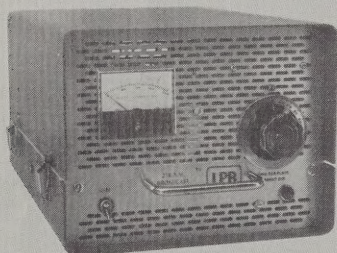


carrier current transmitters from **LPB**

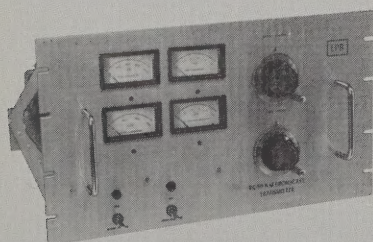
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...with over 6,500
units in the field*



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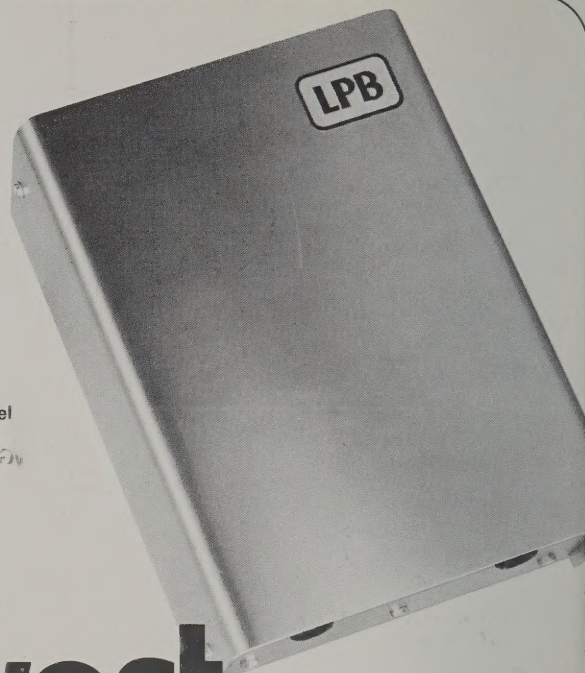


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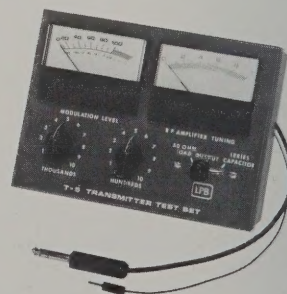
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JOURNAL OF COLLEGE RADIO

Intercollegiate Broadcasting System, Inc.

University of Southern Mississippi

Department of Communication

Hattiesburg, Mississippi 39401

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Engineering

By Ludwell Sibley

CABLE FM-A NEW MEDIUM FOR COLLEGE RADIO

A new medium for community-oriented college radio is emerging. Cable FM is growing at a vigorous rate and shows no sign of slowing down. The number of known cable stations has risen dramatically: in 1970, two; in 1971, four; in 1972, twenty-two. Within the limitations that a cooperating CATV system must be available and that the receivers must be wired to the cable, CAFM offers an unparalleled opportunity to expand off-campus without major cost or red tape.

Only two CAFM stations are stand-alone operations, either commercial or community-sponsored. The rest are overwhelmingly carrier-current installations which added cable, retaining the c-c outlet for campus coverage.

The technical principles in CAFM are rather simple. A FM modulator is installed at the cable company's head-end location and placed on an idle frequency. Then a 15-kHz program line is rented back to the campus studio.

FM MODULATOR chassis, equipped with power supply, optional stereo generator, and FM modulator. Courtesy CATEL.

CAFM is a highly satisfactory concept in terms of signal quality. Reception is free from multipath distortion and shadow areas. The signal-to-noise ratio is ample for top-quality stereo or quad reception. (The potential for four-channel operation is limited by studio complexity and program line costs, not by any FCC rules or lack thereof.) The CATV company has the option of installing front-end processing equipment which selects certain stations, shifts their frequencies if necessary, and

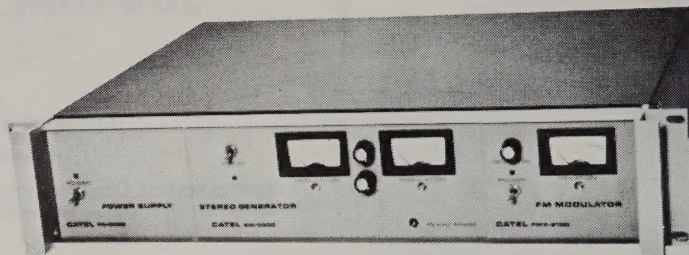
places them on the cable at uniform level. This means that the listener is free from interference and difficulty in tuning. It also means that the CAFM signal is indistinguishable in strength from that of other stations.

The FCC Rules presently ignore locally-originated CAFM. The CATV regulations (Part 76) do not deal with it. Under Docket 19092, the Commission has proposed extension of its basic programming rules to carrier-current networks and to college CAFM. The requirements in question would be the Fairness Doctrine, identification of sponsors, and prohibition of fraud, obscenity, or promotion of lotteries. These are hardly oppressive regulations. But IBS proposed in its interim filing in Docket 19092 that, if rules are necessary (we think they are not), they should apply to all CAFM operations, not just those associated with colleges. Failure to set uniform standards would leave "CABL", a non-college station feeding 27,000 CATV subscribers in Los Angeles, unregulated, while covering college stations in towns with audiences only a tenth that size. At the same time we have asked the FCC to reinstitute its program of reserving callsigns. This would be beneficial to licensed broadcasters, carrier-current stations, and CAFM operations alike.

A few cautious stations planning CAFM have asked the FCC for "permission" to to on the cable. The Commission has always acquiesced, it being hard to refuse when there are no FCC Rules on the subject. In general, however, asking permission is a waste of your time and theirs.

Technical standards for CAFM should be as strict as for regular FM because the listeners' receivers will generally be high quality stereo systems, and because hostile commercial broadcasters can seize upon substandard performance as a means of exerting pressure on the cable station. Thus

(continued on page 4)



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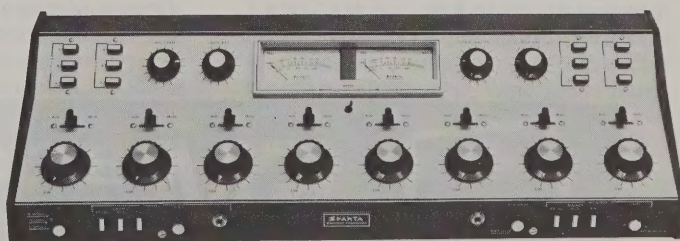
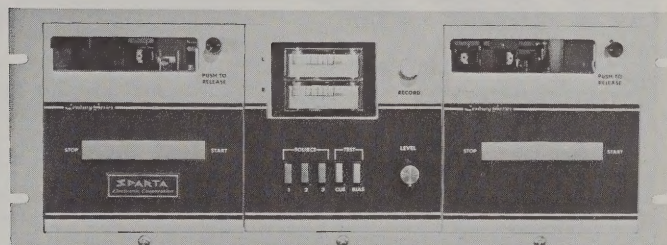
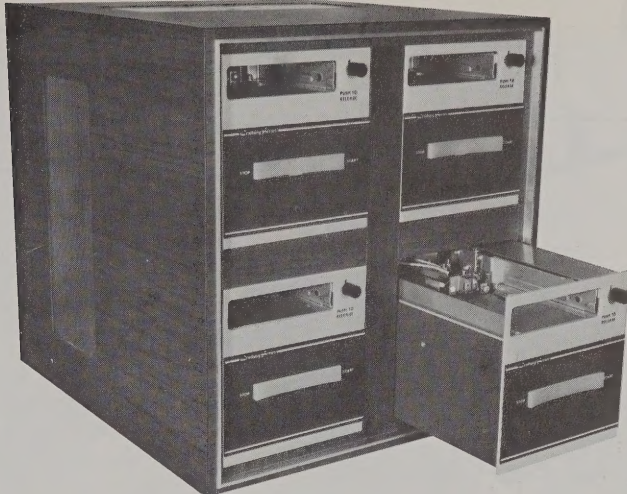
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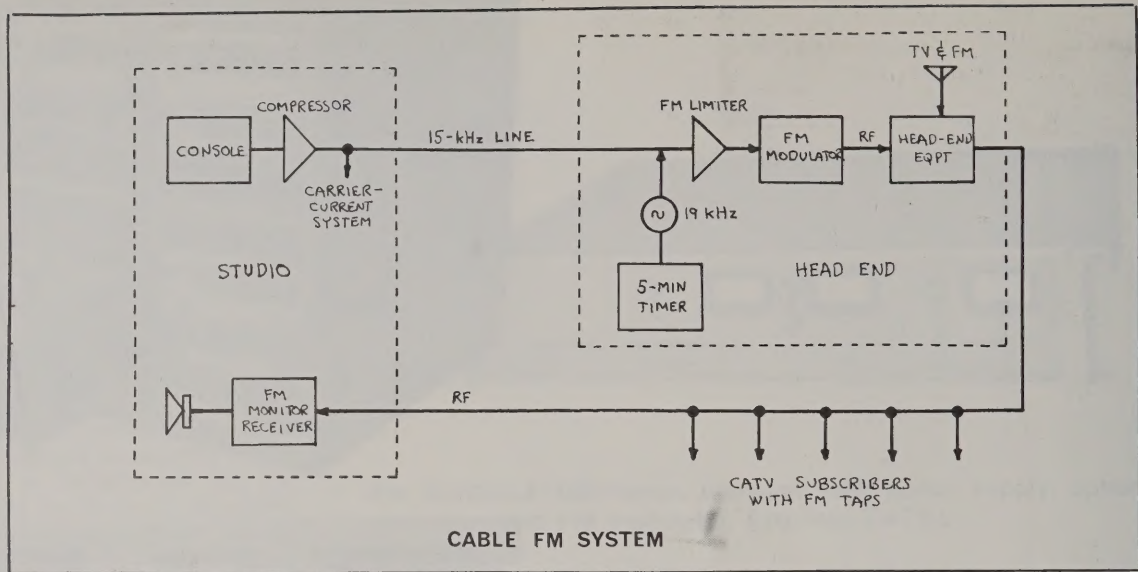
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Engineering

(continued from page 2)

audio frequency response, noise, and distortion should be up to the FCC's FM standards as reprinted in *Master Handbook* 62.04. This will almost always require the use of 15-kHz equalized program lines rather than nonequalized. The IBS Engineering Code (MH 50.90) is under revision to require these standards for CAFM stations which seek full voting membership, and they will be necessary on all such applications after March 1, 1973. In this connection, note that not all CAFM modulators guarantee distortion as low as the required 2.5 per cent. A limiter is highly desirable. It should be a special FM type (FM Volumax, FM Solid Statesman, S-2 with FM option, etc.). This prevents overmodulation on high-frequency peaks. AM-type limiters are a poor substitute, but far better than no limiting at all.

RF performance, on the other hand, is really the province of the CATV operator. Such matters as frequency selection, level, and frequency stability can best be left to him.

As mentioned in previous articles and

MH 33.00, membership in IBS brings copyright coverage with BMI, ASCAP, and SESAC.

Some interesting secondary uses for CAFM are in prospect. Class D FM stations can use it to cover neighboring communities which cannot hear the off-the-air signal due to distance or hill blockage. This is true whether the neighboring CATV head end can receive the air signal or not. Carrier-current stations can use cable to extent AM service to off-campus apartments and fraternities with an FM tuner and small AM transmitter. There is nothing to prevent one from operating a Class D FM station with programming plus public service announcements, meanwhile simulcasting the same program plus commercials on carrier-current and CAFM.

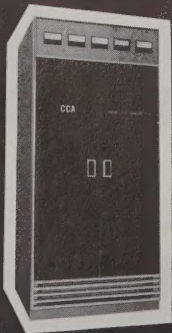
In adding cable, it would be wise to work out a maintenance plan with the cable company before going into operation. The CAFM system is provided jointly by the college station (studios and head-end-mounted limiter), the telephone company (the program line), and the CATV company (the modulator and everything beyond). With this three-way division of responsibility, it will be hard to restore service quickly unless mainte-

nance procedures are worked out in advance. CATV headends are normally highly inaccessible, especially at night or on weekends when all failures seem to occur! The telephone company is fully within its rights in billing a maintenance-of-service charge if its repairmen are called out and the trouble turns out to be in someone else's equipment.

Other necessary precautions are to agree in advance who maintains the limiter and modulator, and to exchange callout lists of repair personnel with the CATV company. The list should also show the number for the telephone company program testboard.

A useful device for quick sectionalization of troubles would be a 19-kHz oscillator and timer at the head end. They would bridge a short burst of tone onto the limiter input every five minutes or so. This tone would not disturb the listeners, but would light the stereo lamp on the monitor tuner. Failure to receive the tone burst during a system failure would indicate trouble at the head end rather than in the studio or program line. Remember that your old carrier-current advertisers will now be able to check up on whether their

(continued on page 22)



3KW FM

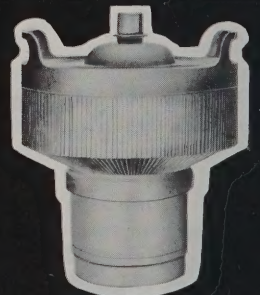
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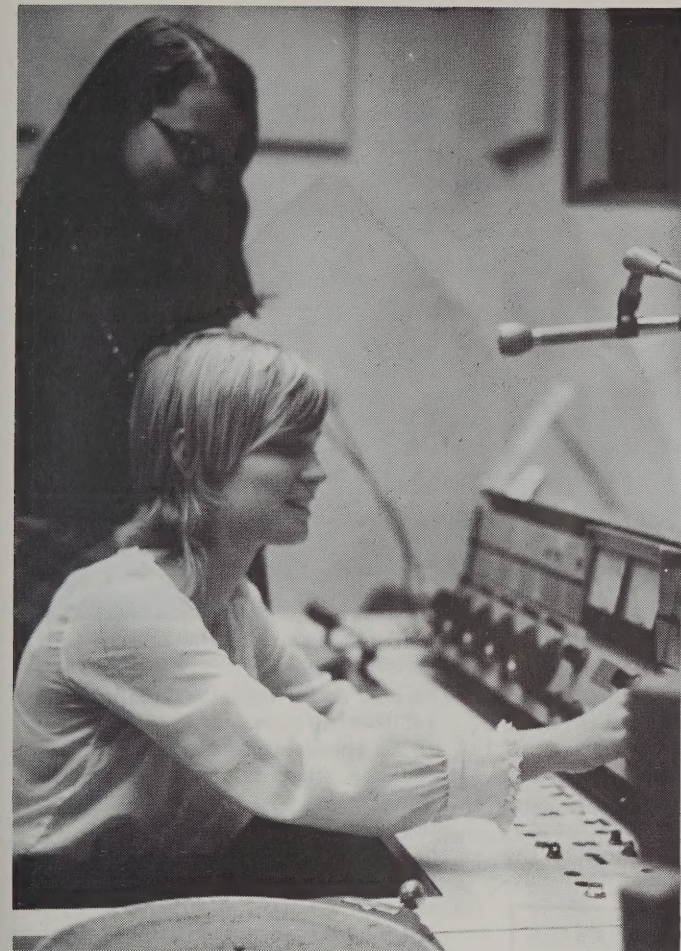
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Cash Registers Jingle

KRWG Commercial Sales Reflect Professional View

By **GENE HUSKEY**
Chief Announcer, KRWG-AM

KRWG-AM does just about everything any other college radio station anywhere in the country does. KRWG-AM has a progressive Top Forty format 24 hours a day. . . just like a lot of other radio stations. KRWG-AM has a news and sports staff. . . just like a lot of other stations. KRWG-AM is student owned, student operated, student managed. . . just like a lot of other college radio stations. KRWG-AM sounds like. . . most other college radio stations. But KRWG-AM has one sound that most other college stations don't have—the sound of cash registers jingling.

K'RUG' commercials jingle in about two thousand dollars a month. The advertising staff sells the clients air time and keeps in touch with them to see if

they want any changes in the commercials. After the client has bought the time the production department takes over and produces a commercial. Since the production director and most of his staff have worked, or are presently working, in professional radio, (in a market of a possible one million listeners), our commercials rival the professional stations in the area.

The commercials aren't the only professional sound on the station. Seven of the disc jockeys have had professional experience. Four of the seven are working now in professional radio along with their KRWG-AM gigs.

These old pros set the tone at K'RUG, four days a week, with two hour gigs. Those with less experience but good potential do a three day, two-hour-a-day weekend gig. The first timers

land in the graveyard shifts from 3 a.m. to 6 a.m. Real fledglings practice on the remote board, with instruction from the Chief Announcer and his assistant. So there is an ever-revolving smooth sound. And the training at KRWG pays off. Last year fourteen staffers found jobs in professional radio in Texas, New Mexico, and Colorado.

From six a.m. over morning coffee to nine p.m. with the 58th cup of coffee, KRWG-AM plays progressive Top Forty. From nine at night to three in the morning, the aroma changes from coffee to something else, and the music changes to fit the mood. Then the graveyard gigs begin, and they return to a progressive Top Forty sound.

Listeners attract advertisers, and contests are one additional way to attract listeners. KRWG-AM recently gave away "one thousand of the world's worst 45 s." According to a recent survey K'RUG is listened to by 90% of the campus listening audience. KRWG-AM broadcasts on carrier current frequency 660 to the campus buildings, and the station can also be heard in Las Cruces over CATV's Channel 3. About 80% of the cable TV's customers listen to the station.

On the news director's head falls the
(continued on page 6)

The Top Turntable



... is Spotmaster's new Studio Pro B, offering instant start and the tightest cue potential in the industry. Heavy duty hysteresis motor drives a 6½ lb. machined aluminum platter in a solid-cast aluminum chassis for inaudible rumble, lowest wow and flutter. Indicator lights tell speed (33 or 45) at a glance, and speeds can be changed with platter in motion. Detachable mounting plate (accepts any tonearm), integral 45 spindle and neutral cue position are other features ... all for just \$198.00.

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And the Best Turntable Preamp



... is our new Model TT-22, all solid state, modular, stereo equalized and completely self-contained. Features separate balance/level controls, high output (+8dbm), phone jack ... plus switchable and removable rumble and scratch filters. Both stereo and mono models are available, starting at \$121.50. Our time-tested TT-20B mono preamp and PR-4C power supply (will power up to 4 preamps) are also available, providing top performance at economy prices.

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AA-AA-AA-Don't touch that dial. KRWG-AM staffers man the board. Left, Blaine Leist, production director, and Chuch Wieland.

job of reporting the campus events, rewriting stories for the University Information service, and producing two (soon to be three) major programs a week. One deals with campus happenings and this program might be sent to all the professional rockers in the state. The sports department does play-

by-play of all Aggie basketball, baseball, and football home games.

All this is done with student power and the students make the decisions. But the sound of Lou Reed's "Walk on the Wild Side" meets and mixes in the hall with the sound of Beethoven and National Public Radio. Just two doors away is KRWG-FM, operated by the NMSU Journalism Department. Despite different sounds and different policies, the two stations cooperate. Newscasts for AM and FM are broadcast out of the same newsroom. On such big events as Election Night '72, AM and FM staffers mingled to provide complete local coverage.

KRWG-AM could not be where it is today without all the tears and toil that was given to the station during the past years; KRWG also owes a hearty thanks to all the people working and doing their part today and tomorrow.

If there are any questions about any aspect of the station, please contact us at P.O. Box 3053, Las Cruces, New Mexico, 88003.

The Executive Staff is:

Station Manager	Production Director
Bob Stanton	Blaine Leist
Chief Announcer	Advertising Director
Gene Huskey	Jeannie Gleason
Program Director	Business Manager
Guy Phillips	Tom Brown
News Director	Public Relations
Kim Hunter	Jay Thorne
News Editor	Sports Director
Mike Prescott	Jon Roberts

Traffic and Continuity

Nancy Aherne

Assistant Chief Announcer

Dlenn Hider

Production Staff:

Jim Pierce, Ron Hamilton,
J. Alister Clark, and Gil Davis
Greg Petersen

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SOUND EFFECTS

VIEWPOINT '73

March 23—25, 1973
Shoreham Hotel, Washington D.C.

IBS National Convention

FRIDAY—MARCH 23

NOON—4 p.m.:

Registration—Tours of local stations—Exhibits

4 p.m.—5 p.m.:

"Where We're Going"—a session designed to discuss what this Convention hopes to accomplish

5 p.m.—6:30 p.m.:

"Macro-Meetings"—3 major Convention sessions: **"Modern Radio"**—**"FM Engineering"**—**Sales as an Art"**

6:30 p.m.

"Micro-Meetings"—free-form mini-meetings or rap sessions to give station personnel a chance to discuss mutual problems

1:30 p.m.—3 p.m.:

"General Caucus"—a general session discussing the obligations of the broadcaster to the community and the place of government in regulating or not regulating this question.

3 p.m.—4 p.m.:

"Marco-Meetings"—3 major Convention Sessions—**"Music Industry Forum"**—**"Commercialism in Broadcasting"**—**"Government Regulation: Big Brother is Watching"**

4 p.m.—5:30 p.m.:

"Micro-Meetings"—12 group sessions

7:30 p.m.—10 p.m.:

Convention Banquet—no awards, no heavy speeches; instead, some light comments by a prominent figure

SATURDAY—MARCH 24

9 a.m.—10:30 a.m.:

Registration and Exhibits

9 a.m.—10:30 a.m.:

"Macro-Meetings"—3 major Convention Sessions—**"Broadcasting as a Service"**—**"Carrier Current Engineering"**—**"The Case for Good Administration"**

10:30 a.m.—noon:

"Micro-Meetings"—12 group sessions designed to focus on more individual problems and needs

Noon—1:30 p.m.:

Exhibits and Lunch Break

SUNDAY—MARCH 25

9 a.m.—10 a.m.:

"IBS Forum"—a general session allowing stations to question, advise or take general potshots at the IBS Board and National Staff

10 a.m.—noon:

"Job Fair"—jobs are tight, but we'll do all we can to help

Noon—4 p.m.:

"NAB Exhibits"—The National Association of Broadcasters Convention Exhibit Hall will be open for our members to look, listen and sigh over—all just across the street at the Sheraton-Park Hotel

REGISTRATION RATES FOR STUDENTS AND FACULTY

Before Mar. 1: \$19; after Mar. 1: \$24. \$2 additional for non-member stations and \$5 additional for non-exhibiting professionals.

WRITE DIRECTLY TO THE SHOREHAM FOR ROOM RESERVATIONS

Special Room Rates at the Shoreham (rooms must be vacated on Sunday): Singles-\$20; Twins-\$24; Triples-\$27; Quads-\$31. Rates are per night and apply only to students and faculty.

FOR MORE INFORMATION AND REGISTRATION FORMS,

WRITE:
IBS National Convention
Box 592
Vails Gate, NY 12584

A year-end report is something new; it is visible proof of the changes that have come to IBS. In this year we have turned to a new President and Chairman to provide new leadership and responsiveness. But this does not mean we have given up our traditional responsibilities nor do these initial changes mean we have changed enough.

The newly-elected Board of Directors and staff met in the Spring and Fall to establish priorities for change. A high priority was given to the development of regional organizations across the country and assistance to locally-organized conferences. During the Fall we participated in five conferences that were conducted by individual stations, but development of a regional organization lags as there is an acute need for volunteer manpower.

Another type of meeting which can be held at a college station is the Sales Seminar which Board member Joseph Coons has volunteered to conduct. One such meeting was held last Spring at Washington State University. In response to an article in the November issue of the *Journal of College Radio* another meeting is now set at Kent State University.

As we were winding down from the Summer we encountered what appeared to us to be a power play on the part of the Corporation for Public Broadcasting to change the broadcast rules applying to educational FM stations (Sept., 1972, *JCR*). It was seen that if adopted these changes would cut the heart out of low-power FM, one of the important segments of college radio. We have placed strong objections before the FCC and are prepared to carry the fight further. At present the matter appears to be dormant.

During the summer IBS embarked on a program to undertake a greater amount of research in college radio by establishing research grants which will be awarded by an IBS Research Committee. The members of this committee have been selected and several requests for research grants have been received. These research projects will provide the IBS staff with a better idea of the needs and wants of the member stations. This will result in responsiveness, but we need direct feedback from individual stations on a continuing basis to really do our job.

IBS is fortunate to have several Board members with a solid legal back-

ground who voluntarily work on matters vital to the future of IBS. In addition to attending to matters before the FCC, such as the CPB proposal mentioned above, this legal work includes maintaining our music licensing agreements which allow IBS stations to play music not in the public domain without having to pay any fees. No other group has such extensive rights so inexpensively!

Around the country Board members and others, all volunteers, are working to help you. The IBS Master Handbook is easily available now, and with the help of our tireless Engineering Manager, Ludwell Sibley, the Technical section is being rewritten. Others are reviewing the Codes of IBS for possible revision. The same people who bring you the MH also provide standard forms for station use. In response to a station's suggestion, the Special Services Office will soon make available a "standard invoice" based on a design from the Radio Advertising Bureau.

The advent of the *Intercollegiate Bullsheet* last year marked a departure from the usual pieces we have been mailing to keep you informed on internal IBS matters. This fall we elevated

Intercollegiate Broadcasting System

Regions Committee

J. Tellis, Chairman; P. Brown, R. Crompton & T. Karnowski

To review regional outlines and modify them pursuant to provisions of the By-Laws.

By-Laws Revision Committee

H. Barlow, Chairman; R. Tarleton & R. Freedman

Revise election procedure to eliminate regional director votings; handles voting in such a way that the ballots are sent out by certified mail or some other way of insuring that they will definitely be delivered.

1973 Convention Committee

R. Tarleton, Chairman; D. Grant, F. Kass & J. Tellis

Organize and run the 1973 convention in Washington, D.C.

FCC Committee

W. Malone, Chairman; G. Abraham, R. Crompton & L. Sibley

See if the FCC might be amenable to

the idea of accepting for registering call letters for non-licensed entities; respond to other FCC actions and developments.

Educational Station License Renewal Committee

R. Freedman, Chairman

Promulgate material for stations so they will know how to maintain their licenses alive against challenges of lack of public services, etc. Put material into *JCR* or elsewhere.

Mini Sales Management Meetings Committee

J. Coons, Chairman

Set up and run evening sales management meetings preceding presentations. Coons normally would have at the same locations. At least four weeks notice required.

Network Operation Committee

D. Grant, Chairman; R. Tarleton

Look into interconnection facilities and other factors that would be applicable to so-called network operation

which would be primarily related to news coverage.

Program Service Committee

Tom Karnowski, Chairman

Introduce a proper relationship to the "now" generation into the IBS programming service as Rod Collins has the facilities for duplicating and distributing programs but he needs input.

Research Committee

J. Deskin, Chairman (Chmn. to appoint others)

To establish amongst suitable colleges research projects which, it is hoped, will tell us what the member stations want.

Nominating Committee

D. Grant, Chairman; R. Collins & J. Tellis

Prepare a slate of nominees for the election in the spring of 1973 of the IBS Board of Directors; include in this slate biographical information about each nominee.

Format from a regional to a national bi-weekly newsletter reporting primarily on what music member stations are playing but also intended to include discussions on other topics of the sort which have appeared in the *Bullsheets*. To be successful, *Format* needs your continuing feedback on what your station is playing, doing and its staff is thinking.

The *Journal of College Radio* keeps going upward, getting better and better each year. Our most visible service, *JCR* is always complimented in letters we receive. The format of the *Journal* is gradually being changed to permit more to be printed on each page. The position of managing editor, filled now by Sandra Holston, was created last summer. A telephone answering machine now functions in the *JCR* office to make for better communication with the publisher and staff. The music section has been expanded and more effort than ever is being expended on soliciting a wide range of articles. A reader service department will be instituted in the Spring of 1973 and a post-Convention issue is planned.

The Program Department announced this fall several new program series

which were acquired last Spring and Summer. Twenty three stations have subscribed to one or more of them. This too is a good start. If you have a good series and want to offer it to college radio, we would be glad to help — our center is capable of duplicating, at cost, all the material we need. If each station offered just one program series, there would be an unparalleled choice.

Our honorary, Iota Beta Sigma, will induct new chapters this Winter to recognize the outstanding work being done for campus radio. As a member, I congratulate the new brothers and sisters and welcome them to the fraternity.

These are things we have done this year. Yet this handful of words does not convey the hours of sweat that makes all the work happen quietly and which is frequently taken for granted and forgotten. I don't think I could adequately thank each person for his effort; you could if your response to this report is to pitch in and help solve the problems we confront in the coming year.

Unsolved is the question of how to form a college network; a project made more important this year by the near total absence of media advertising

representatives. IBS regional offices are badly needed, and yet are quite difficult to create.

IBS also faces the possibility of problems brought about by changing government regulations. Whose view or what compromise will prevail as broadcasting fights to retain its freedom to speak in spite of government's apparent insistence that the public be protected from too much truth? The National Convention Committee has made this the central theme of the 34th Annual IBS Convention. The convention will be held at the Shoreham Hotel in Washington, D.C. The dates are appropriately March 23-25, as the National Association of Broadcasters will concurrently begin their convention right across the street.

This is where we stand at the end of 1972; the changes are clearly visible. Thank you for your support in the changes and let's do more together as 1973 unfolds.

Don Grant
President

1972 Year-End Report To Members

Welcome back to the old routine and/or good luck with finals—colleges are so messed up these days, it is very difficult to get things done—some colleges are back to the old grind, others are getting ready for finals and still others are taking the month of January off.

For those of us not in the work-a-day world, we say count your blessings, and whenever you get this edition, read on as the material is not dated—much!

I would now like to hear a big Hip Hip Hooray for all those chapters who are finally solvent enough to come up with a measly \$2.50 for dues. I hope you all can do it again come Feb. 1, '73. As for all the others—one big Bronx Cheer for keeping the old tradition of college apathy alive—long live college!

As long as every one is cheering or yelling (or getting sick) you may all run to the turntable and strike up a Sousa March (because I like Sousa music) for Iota has an award to give—

THE IOTA BETA SIGMA BEST FRATERNITY AWARD for WINTER 1972-3

The Winner—(turn up the volume) —ADRIAN COLLEGE in Adrian, Michigan, under the direction of Roger Wallace.

The Award—they already got it—SATISFACTION

And what did they do?—No. 1, they got together and had jerseys printed with call numbers on the front, and on the back, in bold letters, IBS, and right under that in small letters, "You know I do". Guess which fraternity is the most popular on campus?—And they keep coming up with them—they solve the problem of pledging—"We make our pledges ride on an old turntable until they get really dizzy, then we lock them all into a sound studio, and make them listen to educational tapes in the dark." Such torture.

Now calm down and get control of yourselves. One idea from National about how to handle your pledge class—send them out to some other college stations to have them meet the other broadcasters and exchange ideas and/or help start a chapter of Iota there.

With the convention coming up, you might want to try some type of contest among staff members with local pros as judges—the winner gets transportation and/or room paid for at the convention—and if you haven't heard, the convention is March 23-25 at the Shoreham in Washington, D.C. Hope to see you all there.

Since this letter will appear in the pre-convention issue I would like to take this opportunity to invite all non IOTA members to consider starting a chapter at their station. Some people got in touch with me prior to and during last years convention but the floods during the summer destroyed all records of who these people were. If there is anyone reading this that would like information on starting a chapter drop me a note, give me a call on the nationwide WATS line, or see me at the convention in D.C. March 23-25.

Dic Allen
Grand Executive Secretary
Iota Beta Sigma



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(A success story.)

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So when we introduced the 635A we put it to a critical test. A major recording studio was loaned a dozen 635A's and asked to test them. The engineers weren't told the price, but they got the idea that it was somewhere near \$300.00.

They were so delighted with the sound

that they cut several big band recordings with nothing but 635A's. "Best \$300.00 microphone we've got." Then we told them the price. They were shocked. They couldn't believe their ears.

Meanwhile, 635A's were beginning to appear in force on music and variety shows on every TV network. Mostly hand held. Something to do with ruggedness and good balance... but mostly because of the sound. Especially during ultra-close miking.

The rest is history. Radio and TV newsmen quickly adopted the 635A as

their new "workhorse". After all, news only happens once, and the 635A was their best insurance against bad sound.

To most professional sound engineers, the E-V 635A is already an old friend, although it's only been around since 1965.

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Current-Carrier Broadcasters Now Number Over 800

By LUDWELL SIBLEY

The term "carrier-current" originated with methods developed in the telephone industry around 1917 for sending several long-distance conversations at once over a single pair of wires. By the late Thirties the name had fallen into disuse in the telephone business, but had become a handy description for a method that appeared at several Eastern colleges for simulating radio transmission by applying an AM signal to the steam pipes, air ducts, or power wiring in dormitories. "Carrier-current," along with less popular titles ("powercasting," "wired wireless," "narrowcasting," "wired radio," "limited area radio," and "closed-circuit radio"), came to be a general phrase for semi-formal broadcasting without need for an official license. The number of C-C stations in North America has now grown beyond 800.

Although college stations are the predominant user of C-C transmission, other applications exist. In the late Forties a few small towns were covered by C-C stations operated by local groups and churches trying to reach shut-in members. However, careless observance of the radiation regulations led to FCC action to shut down the offenders. An electrical engineer running for local office in New England in the early Sixties put together a C-C station, used it for campaign speeches, and won. There have been serious but unrealized proposals for a continent-wide broadcasting service using a radiating wire down the divider strip of interstate highways, and for specialized C-C coverage of urban ghetto areas. A semi-experimental licensed C-C station provides directions to motorists entering the Los Angeles International Airport. Various military bases, hospitals, drive-in churches (!), and commercial buildings use carrier-current for local coverage [1]. At least one conventional church uses a C-C transmitter to serve hard-of-hearing worshipers, who use transistor radios with earplugs [1]. There is even an unconfirmed report that C-C radio was used in wartime Germany to distribute programs to towns without pro-

viding a direction-finding source for approaching bombers [2].

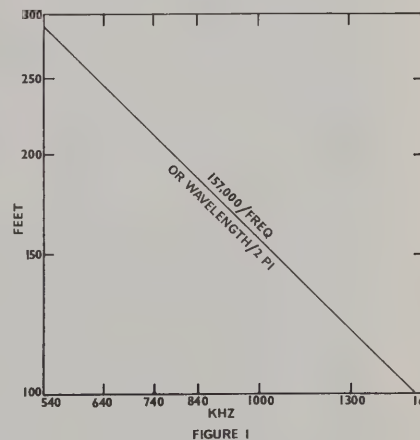
There are numerous non-broadcast uses for carrier-current. Power companies use this technique in the 30-200 kHz band on high-voltage lines to derive as many as twenty simultaneous communication channels. [3]-[6], and telephone companies once served isolated farms by power-line carrier in the 150-410 kHz region [7], [8]. During World War II, with amateur radio operation suspended, some amateurs communicated around town by phone and CW, using carrier-current in the 150-200 kHz band [9]. Carrier-current intercom systems have been around since the Thirties [10], and a 300-kHz FM C-C arrangement has been tried for distributing background music throughout a building [11]. A variety of audio-frequency systems have been used or tried: 480- and 720- Hz tones to remote-control street lights and water heaters, used by the Springfield, Massachusetts, power system as early as 1931 [12]; 5200- and 7300-Hz tones to synchronize electric clocks throughout a large building, a present-day use; an experimental arrangement to link cash registers with a central computer file. A proposed nationwide emergency alarm network to supplant EBS proved infeasible only because a satisfactory tone-to-noise ratio was not obtainable at all receiving locations. These point-to-point services use receivers wired permanently to the line, whereas broadcast carrier-current assumes that the line radiates a small signal into the receivers.

The FCC once felt that Class D FM broadcasting, with its relaxed equipment and operating requirements, would end the need for nonlicensed radio. However, C-C radio continued to grow. New Class D stations usually retain their C-C outlets to keep AM listeners and sell advertising. A favorite method for FM/C-C "simulcasting" is to feed normal programming into both systems until time for a commercial. At that point a two-track cartridge player puts a spot out on the C-C channel while feeding a public service announcement to the FM.

Carrier-current radio has the advantage of reaching a clearly defined audience whose program tastes and needs are far more predictable than those of the public at large. Thus an exceptionally high degree of service to that audience is possible. At one Midwestern school, there are even separate C-C stations for the dormitory and Greek areas of the campus. If the campus is covered by a coaxial-cable C-C network, the same cable can carry separate rock and classical stations simultaneously. Carrier-current and cable FM complement each other nicely for on- and off-campus coverage.

Carrier-Current and the Law

Carrier-current radio shares the AM spectrum with licensed broadcasters. The FCC and the Canadian Department of Communications regulate the use of radio frequencies. In hope of minimizing harmful interference, they have set stringent limits for the field strength emitted from nonlicensed radio sources. Part 15.7 of the FCC Rules [13] specifies that C-C transmitters must not radiate a field stronger than 15 microvolts per meter at a distance in feet from the power line defined by the quantity $157,000/(\text{freq, kHz})$. Figure 1 shows this relation. (Radio field inten-



sities are measured in quantities of millivolts per meter and microvolts per meter. A millivolt per meter is simply the electric field that would exist between two large metal plates, parallel and one meter apart, with a 1-mV generator connected to them. A standard broadcast station's primary coverage area involves two to ten millivolts per meter in residential areas. The 15-microvolt per meter limit on C-C stations in a field intensity comparable to the level of man-made electrical noise

(continued on next page)

Current-Carrier Radio

(continued from preceding page)

in residential districts, or to the daytime signal of a 1-kw station 240 miles away. Thus a C-C station does **not** provide usable coverage out to anywhere near the 15 uV/m contour.)

The distance figure $157,000/(\text{Freq., hKz})$ is equal to the wavelength divided by two π . It is the distance at which the induction or near-field component of the field (which falls off with the distance cubed) equals the radiation or far-field component (which diminishes with the distance to the first power). A radio receiver or field intensity meter responds to the vector sum of the two fields, which are displaced in phase. Figure 2 shows the fields for a theoret-

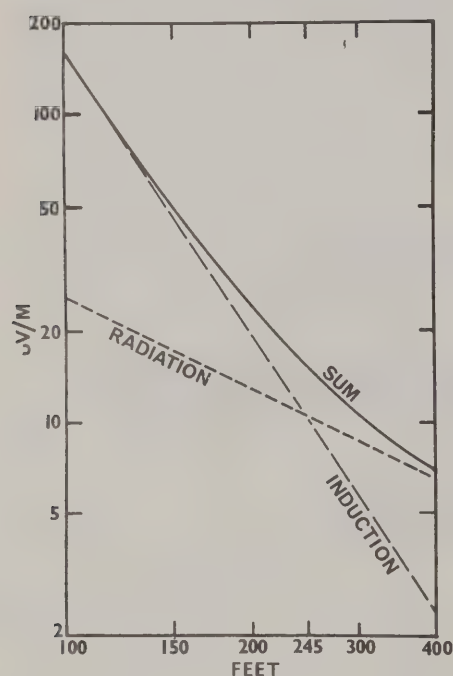


FIGURE 2

tical case where the power line is approximated by a simple dipole antenna. The fields are those involved where the transmitter just meets the 15 uV/m limit at 640 kHz, where the $157,000/f$ distance is 245 feet. Note that the "inverse-square" law, which relates to power density and not field intensity, is not involved here.

The 15 uV/m figure is generally attainable in modern concrete buildings with conduit-enclosed wiring. It is difficult to meet in frame-style structures with unshielded power wiring. Non-conforming C-C stations exist on a precarious basis: they do not meet Part 15, yet they escape FCC action unless someone complains. The selection of a

noninterfering frequency is an important consideration in this regard, as is regular radiation measurement with a field-intensity meter.

FCC shutdowns have tapered off in the last decade while carrier-current stations quadrupled. The reason for this is **not** felt to be FCC preoccupation with policing other services: FCC field engineers can always take a quick check on a C-C broadcaster while inspecting other stations in town, and a great many shutdowns occurred far from any FCC monitoring station. The Commission responds actively to listener complaints. The decline in radiation troubles can be ascribed to better engineering practices on the part of C-C stations: most dormitories are of nonradiating construction, transmitters are generally better, and underground coaxial feedlines have largely replaced ariel twisted pairs.

Let complacency break out, however, one might note that the principal effect of FCC action on a campus station is more subtle than the "two years and \$10,000 fine" maximum penalty that the Commission can theoretically instigate. There is no evidence that C-C station personnel have ever been arrested or had their operator licenses revoked, although equipment seizures and two Federal convictions apparently resulted from the WXMN/WSEX non-carrier-current pirate radio arrests in 1971 [14]. The local FCC engineer-in-charge need not deal with a C-C station suspected of radiating. He usually goes instead to the president of the school, a person much more likely to be impressed with Federal authority and fully able to terminate the offending operation. The station stands to lose hard-won faculty support, funding, and even permission to exist. It is extremely difficult to get a station back into operation after a protracted shutdown: the staff drifts away and chaos results.

Official FCC policy had gotten along with C-C rather uneasily since the "low power" rules evolved from Docket 5535 in 1938. Rulemaking was proposed under Docket 9388 in 1948 and again in 1954 to limit C-C radiation to 40 uV/m at 100 feet, plus 15 uV/m at campus boundaries. Additional onerous proposals included operation only on odd multiples of 5 kHz and certification of radiation compliance. These requirements would have meant the virtual end of C-C radio. IBS made strong filings which proposed reasonable standards for C-C operation. Time and the FCC dragged on, and Docket 9388 was finally closed out in 1964.

The FCC's interest in C-C radio flared

up again in 1970, when the Commission sent questionnaires to about 700 stations inquiring into such nontechnical matters as programming policy and financial support. Simultaneously, Docket 19092 was opened to propose Fairness Doctrine and related rules for C-C stations and college cable FM operations. However, after filing by IBS and the LPB Company, the matter has fallen dormant.

IBS made arrangements in the Forties to reserve callsigns with the FCC, to avoid duplication between C-C and licensed broadcasters. Unfortunately, the reliability of this arrangement depended on the current workload in the Broadcast Bureau. It was discontinued in 1967, reinstated in 1968, and is now off again. A petition for rule-making to put a permanent registration arrangement in the Rules is in preparation.

Carrier-current regulations in Canada are more stringent than in the U.S. The rules were instituted in 1971 under Notice to Broadcast Consultants No. 40, titled "Technical Certification Requirements for Limited Area Broadcasting (Carrier Current System) in the AM Band." The Department of Communications requires noninterference to licensed radio and observance of the limit of 15 uV/m at the $157,000/f$ distance. The prospective C-C operator must notify the Department of the planned transmitter location, type, and frequency. Field intensity measurements must be made at twelve defined points with respect to the building being served, and filed with the Department. (The points are defined in such a way that outside walkway lighting on the main building power system can produce "excessive" radiation. This may necessitate RF trapping or bypassing on these outside circuits.)

Equipment must be type-approved under Standards Specification 158. The requirements include + 0.005 per cent frequency stability (+ 32 Hz at 640 kHz) spurious products 40 or more dB below the fundamental, noise 43 or more dB below 100 percent modulation, ability to modulate at least 90 per cent, and audio response + 2 dB from 100 to 7500 Hz.

References

- [1] R. H. Crompton, "Limited Area Broadcasting", *Sound & Communications*, Vol. 18, No. 1.
- [2] R. E. Heller, unpublished, "Technical Report - Stanford Broadcasting System", 1946, p. 1.
- [3] W. V. Wolfe, "Carrier Telephony on

(continued on page 23)

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Book Reviews

DICTIONARY OF ELECTRONICS, by Harley Carter, Blue Ridge Summit, Pa.: TAB Books, \$8.95 hardbound; \$3.95 paper. 420 pages.

This dictionary will be useful in whatever connection the reader has with electronics. "Dictionary of Electronics" defines most all of the electronic terms that come up during everyday reading...from alpha particles through zoom lens. It defines the terms needed and used most often, including those found in radio, TV, communications, radar,

electronic instrumentation, broadcasting, industrial electronics, etc. A unique feature is the cross-indexing, whereby key words contained in the definitions are printed in small capitals so the user is not left in the dark by any definitions.

Appendix material provides still more information—an extensive list of units and abbreviations, graphic symbols used in schematics, component color codes, db conversion tables, data on the electromagnetic spectrum, tube base diagrams, etc.

DESIGNING & MAINTAINING THE CATV & SMALL TV STUDIO, by Kenneth B. Knecht. Blue Ridge Summit, Pa.: TAB Books, \$12.95. 256 pages.

This is a simplified, yet detailed guide on

the installation and maintenance of production facilities for CTV, CCTV, ITV, and small broadcast TV studios. This all-in-one handbook is written specifically to help those who need expert, indepth guidance on setting up a small to medium size TV studio. The information provided is sufficient to serve the needs of CATV systems and educational or industrial closed-circuit systems, as well as TV broadcast stations.

AN INTRODUCTION TO MASS COMMUNICATIONS: PROBLEMS IN PRESS AND BROADCASTING, by Martin D. Carter. New York: Humanities Press, 1971. \$4.50. 131 pages.

An elementary book for reading in the area of mass communication with emphasis on the British system of broadcasting and the British press.

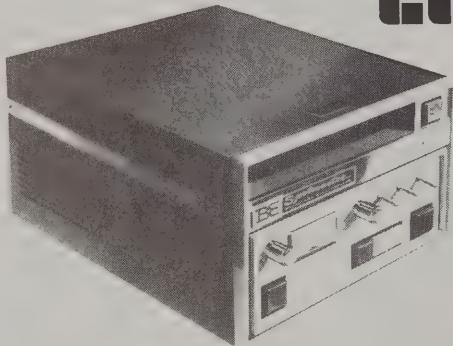
TELEVISION NEWS, by Irving E. Fang. New York: Hastings House, 1972. 478 pages.

This is a revised and enlarged edition of Fang's first book on TV News published in 1968. Expanded areas include First Amendment problems relating to electronic journalism and the public's "right to know", as well as new chapters on Radio News, Editorials, Elections, the Law, the Profession, Opportunities and Salaries, A Glossary and a Bibliography.

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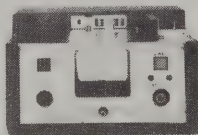
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Cranston Introduces Protective News Bill

Senator Alan Cranston (D., Calif.) has introduced a bill that would prohibit "any federal or state proceeding from compelling newsmen to disclose their sources or any information they obtain while gathering news but do not use.

Cranston, a former newsman, introduced the measure instead of re-introducing a bill which he offered last June 30 that would have granted absolute protection to news sources against only federal disclosure. Cranston's earlier bill came the day after the Supreme Court, in the landmark *Caldwell* case, ruled in effect that such protection was not inherent in the First Amendment free press guarantee.

Cranston noted that the bill, which is called the "Free Flow of Information Act", extends news protection "to the state and local levels where most of the current controversy has arisen".

"I believe in providing the broadcast protection necessary to guarantee full freedom of the press," Cranston declared. "The basic purpose is to protect not the press, but the people."

"For a society to be truly free, it must have a press that is truly free. One of the fundamental services that a free press renders to a free people is to watchdog the various levels of government, the officialdom and the bureaucracy who handle the people's money and who wield awesome powers over people's lives and freedoms."

"The press must be kept free to continue to expose corruption and lawlessness in high places, in and out of government," Cranston said.

He pointed out that "recent lower court rulings jailing newsmen, which the Supreme Court declined to review, threaten to undermine various press shield laws enacted by state legislature".

"News sources seem to be losing at the state level the very protection many of us in Congress are trying to give them at the federal level. We must act to protect press freedoms at both levels."

"Recent state court decisions have illustrated that a number of the 18 so-called state shield laws now in existence do not provide all the necessary protection for newsmen and their sources," Cranston said. "The situation is potentially far worse in the 32 states that have no shield laws whatever."

He noted that "despite the increased jeopardy to newsmen and news sources

since the Supreme Court's June decision, none of those states has passed protective legislation."

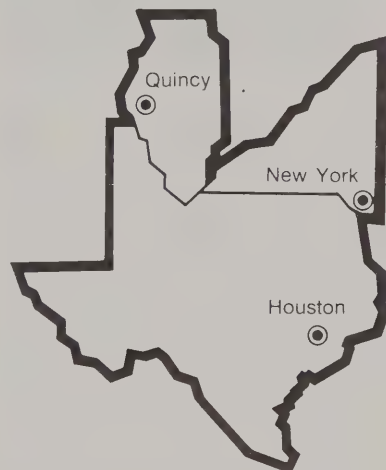
IRTS Conference Slated for April

The International Radio and Television Society, Inc. has announced plans for their 11th College Conference to be held April 12 through April 14, 1973, at the Statler-Hilton Hotel in New York. The theme for this year's conference is "THE BUSINESS OF BROADCASTING" and according to IRTS officials, details on speakers and subject matter will be announced at a later date.

IRTS also reminds students that in the past, radio and television stations have provided financial help in making the trip. Contact a neighboring station manager to see if he is willing to help with your transportation.

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MUSIC INDUSTRY DEPARTMENT

Disc Notes

By RICK SPENCE

With the first issue of 1973 I would like to wish everybody in college radio and all record people the very best for the coming year. Now that we have the holiday season out of the way, with its associated vacations, mail delays, etc., we can get on once again with the business of serving our publics. Lots of new people joining the ranks of regular reporters to JCR. Among them KAUR, Augustana College, Sioux Falls, S.D., where Barry Taft, M.D. would like to correspond with other college stations and pick up some suggestions about programming, music, etc. KAUR began broadcasting last October, so I'd imagine they really need some help.

Other new reporters: WYCP, York College of Pennsylvania, KCWS AM&FM, Central Washington State College, Ellensburg, WN., WARP-FM, Erskine College, Due West, S.C., WPEA-FM, Phillips Exeter Academy, Exeter, N.H., WKCC, Kingsborough Community College, Brooklyn, N.Y., KMPS, University of Alaska, College, Alaska, WVKV, Kalamazoo Valley Community College, Kalamazoo, Mich., and WVMS, Montclair State College, Upper Montclair, N.J. Publicity Director Kevin O'Neill of that station says that one of the most read and talked about publications they receive is JCR. Thanks for the kind words, Kevin.

Walt J. O'Brien, P.D. of WRLC,
(continued on next page)

S I N G L E S A L B U M S

AND YOU AND I, YES, ATLANTIC
BEEN TO CANNAN, CAROL KING, ODE
CROCODILE ROCK, ELTON JOHN, MCA
DO IT AGAIN, STEELY DAN, ABC
DON'T LET ME BE LONELY TONIGHT, JAMES TAYLOR, WB
DREIDEL, DON MCLEAN, UA
HI HI HI, PAUL MCCARTNEY, APPLE
JESUS IS JUST ALRIGHT, DOOBIE BROS., WB
LONG DARK ROAD, HOLLIES, EPIC
LUCKY MAN, EMERSON, LAKE & PALMER, COTILLION
NO, BULLDOG, DECCA
OH BABE, HURRICAN SMITH, CAPITOL
ROCKING PNEUMONIA, JOHNNY RIVERS, UA
ROCKY MOUNTAIN HIGH, JOHN DENVER, RCA
SITTING, CAT STEVENS, A&M
SOMETHING'S WRONG WITH ME, AUSTIN ROBERTS, CHELSEA
SUPERFLY, CURTIS MAYFIELD, CURTOM
YOU TURN ME ON, I'M A RADIO, JONI MITCHELL, ASSYLUM
YOU'RE SO VAIN, CARLY SIMON, ELEKTRA
YOUR MAMA DON'T DANCE, LOGGINS & MESSINA, COLUMBIA

AN ANTHOLOGY, DUANE ALLMAN, CAPRICORN
ANTHOLOGY, STEVE MILLER BAND, CAPITOL
AZTECA, AZTECA, COLUMBIA
BARNSTORM, JOE WALSH, ABC
CAN'T BUY A THRILL, STEELY DAN, ABC
DON MCLEAN, DON MCLEAN, UA
FACES, SHAWN PHILLIPS, A&M
FOR THE ROSES, JONI MITCHELL, ASYLUM
HOMECOMING, AMERICA, WB
HURRICAN SMITH, HURRICAN SMITH, CAPITOL
LIVING IN THE PAST, JETHRO TULL, CHRYSALIS
LOGGINS & MESSINA, LOGGINS & MESSINA, COLUMBIA
NO SECRETS, CARLY SIMON, ELEKTRA
ONE MAN'S DOG, JAMES TAYLOR, WB
RHYMES AND REASONS, CAROL KING, ODE
SEVENTH SOJOURN, MOODY BLUES, THRESHOLD
SUMMER BREEZE, SEALS & CROFTS, WB
THE MAGICIAN'S BIRTHDAY, URIAH HEEP, MERCURY
THE WORLD IS A GHETTO, WAR, UA
WHO CAME FIRST, PETER TOWNSHEND, DECCA

B R E A K S



Livingston College, New Brunswick, N.J., would like to know if anybody has any suggestions about a decent system of filing records. He says they came up with 4,578 systems so far and can't decide which is best. Any ideas for Walt?

Chris Scheu and Gary Hobish at WKGO, State University College of Arts and Sciences, Plattsburg, N.Y. report that they will be on the air 24 hours a day starting January 28th. They are basically a progressive free-form station, but also have jazz, folk, and classical slots in the total programming effort. WKGO is also on cable and claim an audience of over 20,000 in a forty mile radius covered by cable. They need more record service.

Debbie Doblmeir of WDOM, Providence College, Providence, R.I. would like suggestions about programming also. I guess if you have the inclination, drop her a line to find out how you might be able to help her out.

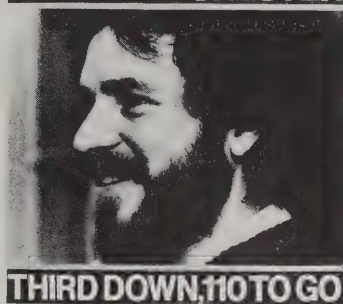
Martin Cerf and Greg Shaw of United Artists' Creative Services Department have assembled what will become one of the most extensive lines of oldie 45's in the business. The initial release will include 150 double-sided hits to be released at about the time you read this. Later in April, another 100 will follow. According to Cerf, "This singles series is for both the serious oldies collector and the average hit buyer. The information provided on the label and the detail devoted to the accuracy of the coupling (no non-hit B sides) will make this a trend-setter for others to follow, similar to our Legendary Masters Series LPs." I or one am anxiously looking forward to these gems, as I imagine college stations are. They will be a shot in the arm for your programming. Thank God for people like United Artists, who take college radio seriously.

Also new from UA is The Douglas Collection, a ten album reissue of Alan Douglas' historic jazz recordings from the early sixties. So far, I have received Billie Holliday, John Coltrane, King Pleasure, Art Blakey, and the Ellington, Mingus, Roach albums. They are all fine programming aids, and can be used as educational material as well as plain entertainment.

Also in the realm of new re-releases is Atlantic's Blues Originals Series, which are a welcome addition to campus libraries. These are blues classics by

RECORD REVIEWS

JESSE WINCHESTER



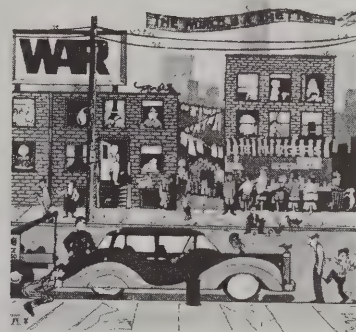
JESSE WINCHESTER, BEARSVILLE BR 2101, (Third Down, 110 To Go) It's been a long time coming, but Jesse's second album, his first for Bearsville, was well worth the wait. While his personal politics have kept him in Canada, the talented performer-writer has not been in musical exile as these tracks prove. Top cuts: "Lullaby For The First Born," "Midnight Bus," and "Glory To The Day."



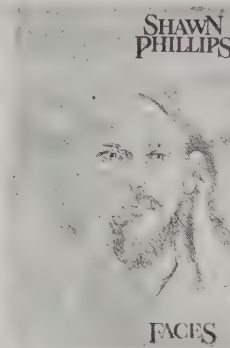
UNCLE JIM'S MUSIC, KAPP KS 3670, (There's A Song In This) Uncle Jim's Music is another of the country-rock groups who successfully blend standard rock and country lines. In this second release for Kapp, the group combines writing and performing talents to produce a solid package suitable for FM spins. "Now She's Gone" and "Sagebrush Sailor" are the cuts on this LP.

such artists as Blind Willie McTell, T-Bone Walker, Guitar Slim, Little Johnnie Jones, John Lee Hooker, Jimmy and Mama Yancey, etc.

In the classical department, the Orphic Egg label, brainchild of London Records, has issued its first releases, aimed directly at the youth and college markets. It is a new attempt to create



WAR, UNITED ARTISTS UAS 5652, (The World Is A Ghetto) With this release, War establishes itself as one of the top soul-rock bands in the country. Already one of the fastest selling new releases, it can only accelerate in sales with campus exposure. A long, but outstanding cut is "City, Country, City" which gives all members of the group equal opportunity to cook.



SHAWN PHILLIPS, A&M SP 4363, (Faces) As his latest album proves, Shawn Phillips is no stranger to diverse forms in music. On this LP, an anthology of Phillip's works dating back to 1969, sitar is mixed with the sounds of nature on "Parisian Plight", an earthy rock number which fills an enjoyable and progressive 13 minutes. This one should hit.

interest in classical music on the part of basically rock listeners. Promotion and marketing for the label will be done using the same techniques as in rock, and all packaging is straight contemporary. The initial eight releases consist of "The Musical Head", a sort of "sampler" of classical composers,

(continued on page 19)

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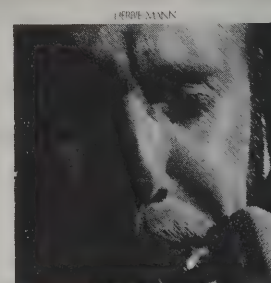
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 716 JERSEY AVE., GLOUCESTER CITY, N. J. 08030 • Phone: (609) 456-1716



BETTE MIDLER, ATLANTIC SD 7238, (The Divine Miss M) After much talk-show television exposure which showed off the more or less nostalgic-cornball side of Miss M, this LP exposes the artist as a very versatile and unique performer. No bigger surprise could have been had than the knockout version of "Do You Want To Dance," the hit single from this set. Some very beautiful sounds on "Superstar" and a lot of fun on "Chapel of Love" and "Leader Of The Pack." John Prine's "Hello In There" is done in fine style. Very good product for MOR and Top 40 feature.



DON MCLEAN, UNITED ARTISTS UAS 5651, (Don McLean) "Dreidel," gaining heavy airplay on the campus, is another "American Pie" for Don McLean. This latest LP for the artist reveals more of the same very fine lyrics and arrangements. Almost a guarantee of top airplay and sales. Cuts range from the beautiful "Birthday Song" to the absurd "On The Amazon." Also included is "Dreidel".



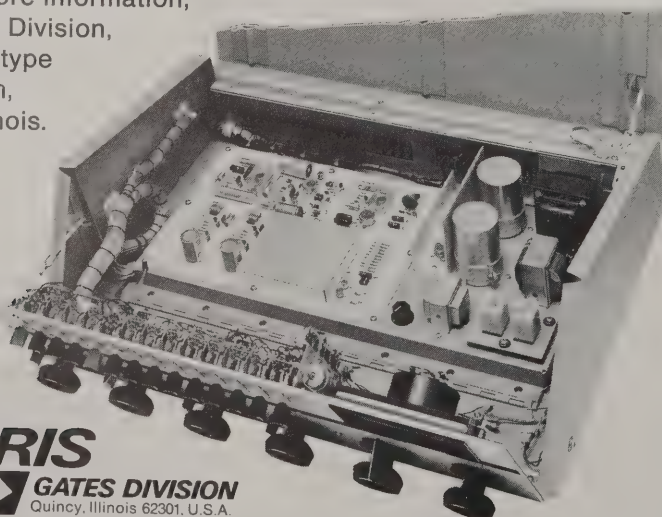
HERBIE MANN, ATLANTIC SD 2-300, (The Evolution Of Mann) Herbie Mann is probably the most talented jazz flutist to hit a progressive turntable. This double LP set traces the constant changes this dynamic and versatile jazzman has gone through, often carrying a good portion of the jazz world with him. All cuts are from previously released product. A dynamite jazz set for the campus!

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For more information, write Gates Division, Harris-Intertype Corporation, Quincy, Illinois.



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O'Brien Named PI Director For CPB

John R. O'Brien has been appointed director of public information for the Corporation for Public Broadcasting.

After working on newspapers in Seattle and Hawaii, O'Brien entered government service. He has served as an information officer in several countries. In Washington, he has served as deputy director of the Voice of America and as a deputy assistant secretary for public affairs at the State Department.



ROBERT THOMAS VELLINE, UNITED ARTIST UAS 5656, (Nothing Like A Sunny Day) Robert Thomas Velline was known in former times as a hitmaker named Bobby Vee. While almost anybody would recognize any of his former hits, it's not as easy to discern his old voice in this new package. The artist manages to be credible in his new role of artist-songwriter, and should not be overlooked for campus programming. A rehash of "Take Good Care Of My Baby" gives new life to this oldie.



ERIC JUSTIN KAZ, ATLANTIC SD 7246, (If You're Lonely) Kaz steps out on his own as a performer after much experience as a writer-arranger-studio musician. The Brooklyn native does a fine job on vocals, as well as on all piano, harmonica, and acoustic guitar work heard on this debut set. "Cruel Wind," and "Temptation (Took Control Of Me And I Fell)" are good showcases for the artist.



ARTHUR GEE - WHIZZ BAND, TUMBLEWEED TWS 107, (City Cowboy) The Denver gang at Tumbleweed have a winner in this latest release by Arthur Gee. Very artistic package design is an eye catcher. As for the music, give a listen, and you will program this one. The sound is laid back rock throughout. "Sunday Sherry" is a standout cut. Great instrumentation and arranging is geared to campus audiences.

IBS National Convention, Washington, D. C., March 23-25

Disc Notes

(continued from page 17)

"Stravinsky's Head," "Prokofiev's Head," "Mozart's Head," "Bach's Head," "Beethoven's Head," "Ravel's Head," and "Mahler's Head." All the material is taken from London's existing catalog, one which will surely be large enough to support further releases if the new idea finds acceptance.

In the ha-ha department, WONC, North Central College, Naperville, Illinois, has released a listing of the "Worst 40 Singles Of All Time—By Audience Vote." The list includes such goodies as "Sugar, Sugar," "Yummy, Yummy, Yummy," "Rubber Duckie," "Hanky Panky," and "One Bad Apple" to name a few. I find myself agreeing with WONC's listeners on many of their selections.

Over in the Same Old Story Department, Frank Urbaniak, WJRH-FM, Lafayette College, Easton, Pa., is crying for record service ABC Dunhill, among others. He says that it's "damn frustrating to call companies, mail them the letter they ask for, send them our review sheet, call them again and still get no service (no, not even a letter!)." Frank also has an urgent need for jazz LP's, and thus far has been soundly ignored by companies such as ABC.

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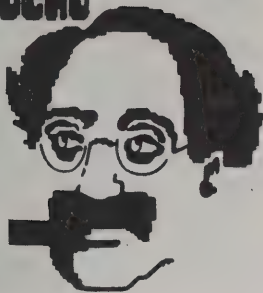
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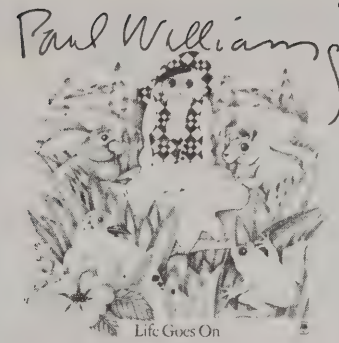
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GROUCHO MARX, A&M SP 3515, (An Evening With Groucho) With the current nostalgia kick still in full swing, Groucho finds a new popularity with today's young audiences. This LP is a collection of some recent live performances at Carnegie Hall, Iowa State University, and Masonic Auditorium in San Francisco. Memorabilia freaks will enjoy this one, as will general audiences.



JONI MITCHELL, ASYLUM SD 5057, (For The Roses) The beauty and simplicity of Joni Mitchell's music is always a breath of fresh air in the smog of contemporary music. Her current single, "You Turn Me On, I'm A Radio" was lifted from this latest set. Good listening to be enjoyed on all tracks. Album should be one of the biggest sellers of the year.



PAUL WILLIAMS, A&M SP 4367, (Life Goes On) This very talented writer has been somewhat neglected as a performer in the past. **Life Goes On** should change this situation however, as Williams talent as a singer is underscored with emotion and mellowness. His rendering of his own "Out In The Country" is superb. A standout: "Rose".

— OTHER NEW RELEASES

NEW HEAVENLY BLUE, ATLANTIC, (New Heavenly Blue)

OSCAR BROWN, JR., ATLANTIC, (Movin' On)

PROCOL HARUM, A&M, (A Whiter Shade Of Pale)

BLUES ORIGINALS - VOLUME 1-6, ATLANTIC, (Various Artists)

THE MUSICAL HEAD, ORPHIC EGG, (Classical - 8 LP's)

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spots get aired! Fast restoration is highly important.

With a little sharp negotiating, it may be possible to persuade the CATV company to pay the monthly line charge for the CAFM station. After all, you are doing him a favor too: he can claim enhanced public service and community good will (always handy when asking for a rate increase). He can sell more house taps, and extension taps, based on your station. If he is building a two-way system, he can carry your signal from a modulator at your studio to the head end for distribution at a saving in line charges and maintenance effort.

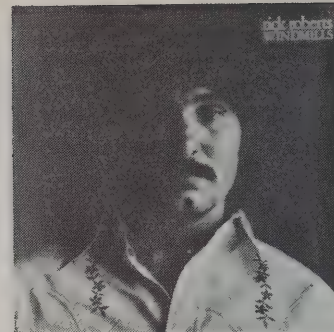
A useful suggestion from the November 6, 1972, issue of *College Radio Report* is to contact the city government if bidding is underway for a new CATV franchise. The city can make carriage of your signal a condition of the franchise.

In a few cases, conservative administrations have kept campus stations from going to CAFM. The saddest case of this type was the station that got on the cable for two weeks, then was cut off. If you need helpful material to convince the authorities that CAFM is a



FOUR TOPS, ABC DUNHILL DSX 50129, (Keeper Of The Castle) Levi Stubbs and the Four Tops switch to ABC Dunhill with no negative effect on the quality of their performance. The title tune has received much Top 40 and Soul airplay, and the campus stations should be all over this one by now.

respectable medium, check the index in the October JCR for the seven articles on the subject that were published during the 1971-1972 school year. IBS stations needing a letter of explanation to the administration (this can help considerably) are welcome to contact the writer at 10295 Scenic Blvd., Cupertino, CA 95014 (408-257-6106 evenings). Copies of Issue No. 17 of the *Alternative Radio Exchange*, with its



RICK ROBERTS, A&M SP 4372, (Windmills) Here's an album worthy of airplay in almost any type format. Neat acoustic sounds will certainly find a home on the campus turntable. All original material shows much promise. "Jenny's Blues" is a soft, simple lyrical ballad, and "Deliver Me" the standout.

CAFM article, should be available from Box 852, Felton, CA 95018, or from the writer.

IBS and JCR have been an active force in spreading the word about cable. The table below shows the stations which are known to be operating as of December. About ten more are about to go cable. We would be happy to publicize any other station that is operating CAFM.

CAFM Stations

CABL	(community radio), West Los Angeles, CA
CKRV	University of Toronto, Toronto, Ont.
KCSC	Chico State College, Chico, CA
KICC	Rainy River State Jr. College, International Falls, MN
KJBU	John Brown University, Siloam Springs, AR
KRC	Rockhurst College, Kansas City, MO
KRUZ	University of California, Santa Cruz, CA
KUGR	Washington State University, Pullman, WA
WBUF	Bluffton College, Bluffton, OH
WCDE	Davis and Elkins College, Elkins, WV
WJC	Juniata College, Huntingdon, PA
WKDI	Northern Illinois University, De Kalb, IL
WKUL	Waynesbury College, Waynesbury, PA

(continued on page 25)

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Current-Carrier Radio

(continued from page 12)

High Voltage Power Lines", *Bell System Technical Journal*, Vol. IV (1925), pp. 152-177.

[4] "Power Line Carrier Systems", in D. H. Hamsher, ed., *Communication System Engineering Handbook*, McGraw-Hill, 1976, pp. 14-1 to 14-25.

[5] "Carrier-Current", in A. E. Knowlton, ed., *Standard Handbook for Electrical Engineers*, McGraw-Hill, 1949, pp. 2124-2188.

[6] *Lynch Communication Systems, Inc.*, "Power Line Carrier System B950", catalog page 1035, San Francisco, 1968.

[7] R. K. Honaman, "Rural Telephone Service over Power Wires", *Electrical World*, Vol. 124, No. 5 (4 August 1945), pp. 94-97.

[8] "General Agreement for Power Line Carrier Facilities", Rural Electrification Administration Form 262, March, 1956.

[9] "Carrier-Current Communication", in *The Radio Amateur's Handbook*, 1945 ed., American Radio Relay League, West Hartford, Connecticut, 1944, pp. 400-407.

[10] U.S. Patents 2,114,718 (Levy, 19 April 1938), 2,143,563 (Levy, 10 January 1939), 2,263,633 (Koch, 25 November 1941), 2,497,592 (Erickson, 14 February 1950), 2,632,812 (Cooney, 24 March 1953).

[11] "FM Carrier-Current Transmitter for Music Distribution" and "FM Carrier-Current Receiver for Music Distribution", *Essential Characteristics - Receiving Tubes*, 10th ed., General Electric Co., 1963, pp. 284-287.

[12] "40 Years Ago", *Electronics*, 27 March 1972, p. 8.

[13] "General Requirement for Restricted Radiation Devices", in *Radio Frequency Devices*, Part 15, *FCC Rules and Regulations*, Vol. 11.

[14] "Underground Radio", *Alternative Radio Exchange*, Issue 13/14, 12 July 1972, p. 11.

Engineering

(continued from page 22)

WNTC	State University College, Potsdam, NY
WOFM	St. Bonaventure University, St. Bonaventure, NY
WONY	State University of New York, Oneonta, NY
WPSC	Northern High School, Port Huron, MI
WRMC	Moravian College, Bethlehem, PA
WSJR	St. John's College, Philadelphia, PA
WTYL	Bucks County Community College, Newtown, PA
WUVA	University of Virginia, Charlottesville, VA
Radio McGill	McGill University, Montreal, Quebec

New IBS Service

To improve service to IBS stations in the U.S., we will test a toll-free WATS telephone line "hotline" beginning on February 1, 1973 to April 1, 1973. During this period, if you have any questions or requests for service from IBS please call

800 - 431 - 9986

If your problem can't be handled on the spot we'll refer you to the proper IBS consultant—we'll even write up the request and mail it for you.

This is the kind of service you asked for, and to continue providing such service, we need your support.

ARB Dallas Office Moves

The Dallas office of the American Research Bureau has moved to new quarters located at Suite 311, 5327 North Central Expressway, Dallas, Texas 75205. The new telephone number is (214) 522-2470.

Paul Kelly is the ARB Southwestern Manager in Dallas.

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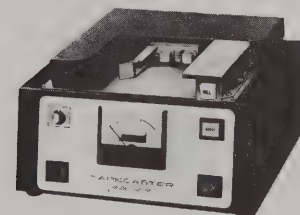
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Dual function utility amp. Inputs for mic and/or line — 600 ohm balanced outputs — mic input, -65 db for +4 dbm out — +20 dbm out max. — ±0.5 db response, 10 Hz-20 KHz — 0.1% or less dist. — Internal power supply — Tabletop/bracket mount. MLA-2, Stereo/Dual Mono. MLA-1, Mono. Shipping weight, 4 lbs.



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SALES COLUMN

By
JOE COONS
IBS Sales

"Recently I received an inquiry from the Sales Manager for the University of North Carolina, Ms. Becky Barnette, who was asking about rates and what should be charged, as well as guidance on a rate card structure. The subject of rates is one which receives a great deal of attention from all broadcasters, both on the college level and in the commercial broadcasting field as well. Since my letter became something of a treatise on the subject I thought that some readers might get considerable benefit from sharing in the document; for this reason we are reprinting it below, without thanks to Ms. Barnette for raising the subject. I would welcome other inquiries from other stations about subjects that they may wish to have discussed in future issues of JCR. In addition, our Sales Seminars are beginning to be held around the country and we'll be giving you some feedback from them in future issues as well. We think that they are quite successful!

Dear Becky:

In discussing rates, the first premise to be examined is that of value. In radio, value is best defined by the equation:

Value = Frequency x Circulation x Impact

These three factors, then, must be considered before any kind of rate card is constructed in a worthwhile way. Obviously, if our rates are higher than our value, our sales will be low; conversely, if our value is higher than our rates, our sales should be high.

Measuring frequency is largely a matter of defining the way in which the radio station's air time will be sold. For example, if your rate plan is such as to allow high frequency at considerable lower cost than low frequency schedules, then most of your advertisers will buy the higher frequency schedules.

Likewise, a special promotion which emphasizes frequency of announcements will therefore deliver higher value than one which emphasizes low frequency of announcements simply because the frequency serves to multiply the other two factors in the equation.

Likewise, circulation is easy to measure, although you should be aware of the fact that you will be measuring it in competition with the other stations being listened to in your market. For example, if your campus has 5,000 students, and 1,000 of them can listen to the radio at any one time, but only 500 are listening, then your circulation at the time of any one announcement is only 500 people. Obviously, then, if we are equating a value to the factor of circulation only, we must compare our circulation to that of our competition and price circulation accordingly. For example, if another advertising medium in the market has a circulation ten times ours, while at the same time pricing advertising with a similar number of impressions (frequency) and approximately the same impact, then our station's advertising rates should be priced at 1/10th the price of theirs.

Impact is the factor which takes into account the particular demographic patterns (income patterns, buying habits, audience impressability) of the audience and in addition allows for the amount of strength your message will have in reaching the ear of one of your listeners. Of course, impact can be varied substantially simply by improving the quality of your spot production (That is why so many radio stations use prerecorded announcements; so that the advertiser's message is always delivered properly and with the advantages of production values that are excellent.)

Now, you can see why among the commercial broadcasters of the United States there has been a long argument over whether there should be a differentiation between local, regional and national rates. The advertisers say that the audience is the same no matter what kind of announcement is carried; they also claim that the impact is no greater for a national advertisement than for a local advertisement. Likewise, the local radio stations claim that since a national product is usually acceptable to anyone in the audience as opposed to a local service which may be acceptable only to a certain sector of the audience either geographically or demographically, that the national advertisers should pay more. My reason for mentioning this longstanding argument is that upon

(continued on next page)

**IBS National
Convention
March 23-25,
Washington, D.C.**

Sales Column

(continued from preceding page)

reviewing your correspondence I notice that you have three different rate cards: one for campus advertisers, one for local advertisers and one for national advertisers. That observation raises a question you must ask yourself and your staff: why is our station more valuable to one group of people than it is to another?

You notice that I have still successfully evaded your question regarding how a station rate should be quoted, whether it should be higher, lower, or the same as those which you have sent me. Obviously, the reason I have avoided the issue is because I cannot measure the three parameters for you. Nevertheless, there still has to be a procedure for pricing a radio station's time, and I would like to enumerate that procedure as I have used it over the years in helping stations to establish their rate cards.

First, you should review the competition for the advertiser's dollar. That review should set a typical frequency, circulation, and impact, for each station in your market. (By market, I mean for each station that reaches students.) Make sure that as you evaluate the competition you evaluate it from an objective point of view. Just because you do not like a station, be sure that you have put down its offering to the advertiser fairly. In making this review, you would be wise to discuss with the managers of several businesses in your community why they are buying advertising from those stations that they patronize. Introduce yourself to the advertiser and ask him to take a few minutes of his time to help make your station better for all advertisers. Then, after the interview send him a thank-you letter. The visit will not be an unpleasant burden on him and it may be a very eye opening experience for you.

After examining the parameters of your competition, the next step is to examine your own performance, particularly insofar as circulation and impact are concerned. What has your track record actually been creating sales for your advertisers? Do you have particular success stories that are honestly reported by the principles of the businesses involved? How do you like your own programming? Do you listen to the station only to hear errors on the part of other people or do you listen to the station because it is truly outstanding? Each of these questions must be answered honestly to determine whether you truly are competitive.

Having made these appraisals, your next step will be to determine whether or not the price you are charging needs to offset either great demand for your medium or a lack of demand for your medium. Obviously, if your station does not deliver, you will have to have a very low price in order to attract business. The converse is true, of course, and if your station is extremely busy you should be considering a rate increase even if only to limit the amount of commercials you are carrying. When all is said and done, radio is, after all, a pure demand/supply situation. You have a limited inventory consisting of a certain number of minutes each day which you have to sell. If they are not sold, you must lower the price; if they are sold out, your price can be increased.

Last but not least, do not overlook the importance of promotions to any well-rounded radio station sales plan. By offsetting poor circulation, low impact, or spot schedules which are low in frequency, good promotions can provide your advertiser with the kind of response he would like to get. A promotion is not some kind of "scheme" to trick an advertiser out of his advertising dollars; instead, it is a plan to develop maximum revenues for the station through full utilization of the station's personnel and facilities on behalf of an advertiser or a group of advertisers. Don't forget that the local ideal promotion provides an advertiser not only with traffic in his store, but provides the radio station with a reason for listeners to listen and enough revenue to increase income while still offsetting the costs of the promotion.

You notice, Becky, I still have not told you whether your rates are too high or too low. Only you can make that decision. I hope that some of the parameters outlined above will be of help to you.

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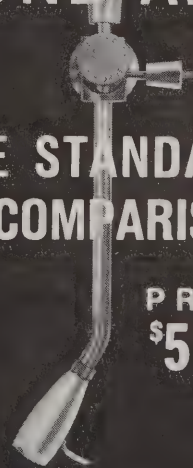
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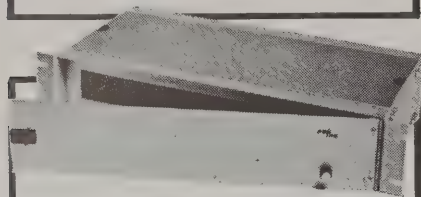
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Training Audio Engineers By Video

By FRED FISHEL
Manager, WBSU

Each fall our station is flooded with new members anxious to get involved with the radio station. The first two weeks of each semester becomes an orientation period. One of the big chores in the orientation period is training new engineers. There is a lot of explanation needed in order to learn how to operate an audio console. In our station the operations manager speaks to new engineers in small groups. He does his best, but very often many points are forgotten and/or the lecture becomes tedious and boring. The new engineer may find himself lost and confused.

We have tried other means of instruction. One ambitious engineer wrote a manual with a written explanation of our old audio console complete with diagrams. The operations manager could then answer questions and oversee the new engineers practicing at the board.

Recently some other interesting variations have sprung up. Instead of using a written guide, an audio tape, video tape, or slide show could be produced. A program can be produced by a staff of advanced engineers. Since prior preparation is required, the producers can be sure all bases are touched. A well performed program will give you uniform quality each time you present it, which is unlike the human element which has it's good days and bad days.

There are distinct advantages to the different media. Video tape or film captures the motion and visual aspects of the engineer's work. Many campuses have television facilities. If your campus has one, a small portable video recording system with one camera gives satisfactory results. However, if you can get your hands on two cameras you may find you'll get a smoother production.

A good video format may take a slice of life approach. You can produce the show as though you are watching a typical engineer going through the many motions of engineering. An announcer, (off camera) provides the necessary explanation of the engineer's movements.

The video tape is best in a secondary role. An experienced engineer should be on hand to answer questions the viewers may have. A written summary of the program, handed to the trainees before the program, may help the viewer understand what he will see. After



viewing the tape a practice session could follow immediately while the information is fresh in the trainee's mind.

Audio tape has other advantages. An engineer trainee could operate a console by following detained instructions from the audio tape. The tape would be programmed step by step. The engineer follows the tape's instructions as it goes through the complete operation of the console. If the trainee becomes confused the tape can be stopped, rewound and played again.

Slides can provide visual support accompanied by a taped or live lecture. A setback to this method is the loss of motion. It would be difficult to capture some concepts such as cueing a record or threading an audio tape. These can be dealt with personally by the Operations Manager during a practice session however.

These methods are useful tools to reduce some of the work involved in training new engineers. However do allow media tools to become a substitute for personal instruction. Nothing can be more dehumanizing than a totally automated instruction system.

Be sure to compliment your media presentation with personal comments and suggestions. Hopefully media presentations will prompt trainees to ask questions which may make a training session more enjoyable for

WHBR Women Staffers Perform Significant Roles

Is there opportunity for women at a male-dominated radio station?

Two talented Radcliffe women supply plenty of positive proof as they perform significant roles in WHRB's organization.

Laura Roberts '74 and A'Leia handles '74 both agree that they joined WHRB, the Harvard-Radcliffe radio station, because of a simple love of music. A'Leia added, "I needed a way to justify the amount of time I spend listening to music."

Each girl has risen quickly in the organization. A'Leia is the station's first woman Jazz Director after having been a member of the staff for only two semesters. Laura, who has been a staff member for three semesters, is Folk Director, and the only woman on the Board of Directors. She is the treasurer. Each girl has her own program and both must spend additional time preparing for her show. A'Leia is on the air for three hours a week, and Laura for an hour and a half.

Being responsible for the coordination of music to be broadcast means that each director calls staff meetings in her program area. The folk staff is composed of five people and the jazz staff of eighteen.

A'Leia and Laura also participate in WHRB's training program in which members teach each candidate for membership how to put together a radio show, and how to use the equipment.

Laura was attracted to radio as a result of experience in journalism on her high school newspaper. Her field of concentration is Anthropology, with a specialty in Historical and Ethnographic Museums. Laura says that she finds WHRB to be a needed outlet very different from her course work.

A'Leia's interest in broadcasting overlaps her academic and career goals. Her major area of study is Social Relations and she hopes to write her senior thesis on communication systems in Jamaica. A'Leia has been "involved in the form of journalism" since the ninth grade.

Although several other Radcliffe students participate, Laura and A'Leia

are unique in that they are the only Radcliffe women who are so totally involved in the station.

Both Laura and A'Leia deny claims of ever having had any intentions of being feminist pioneers at WHRB.

Laura says that she was used to the 4 to 1 Harvard-Radcliffe ratio in the classes but was often surprised to find that the ratio at WHRB meetings is 20 to 1, and she is that "1".

Even so, A'Leia and Laura haven't been overwhelmed by WHRB's ratio because, they say, they have often joined organizations out of interest to "find out afterwards that there aren't any other women around."

This staggering ratio may act as a deterrent to prospective Radcliffe members at WHRB, say Laura and A'Leia. Both girls speculate that

women may not feel overly welcome. A'Leia adds, "I didn't expect to be welcomed, so I wasn't disappointed."

"Oh, there have been the usual remarks about women joining the station to find men, or that women can't do the engineering part of the job," Laura comments, "but I think talent is recognized quickly at WHRB and that there is little difference of opinion along male-female lines."

A'Leia predicts that the Harvard-Radcliffe ratio at WHRB will improve, referring to the four women on her jazz staff with their own programs. She adds, "I think these women are enthusiastic and will want to influence policy once they become voting members."

To become voting members of the staff, every member must prove competence in two fields. A'Leia's fields are jazz and "traffic" while Laura chose folk and publicity.

Equally optimistic, Laura notes that 13 women are "comping" (or competing) for membership this year; some of whom will become embroiled in the organization.

In response to "Is there opportunity for women at a male-dominated radio station?" both Laura and A'Leia answer an emphatic "Yes!"

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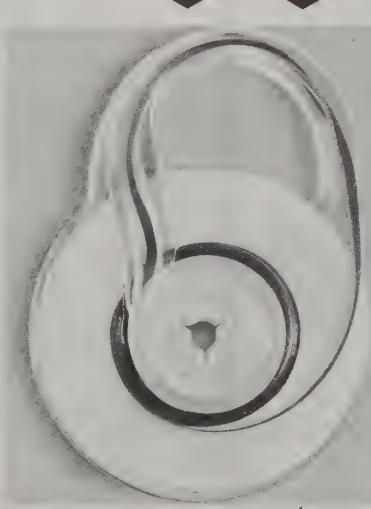
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Internships

Ripping Off The Student?

By R. Frank Savidge

Almost since its inception, the broadcast internship has been showered with praise. Broadcasters, educators, and especially students interested in broadcasting careers have hailed the system of hiring student personnel for the learning experience of working in broadcast stations. Even today internships are spoken of as being one of the best ways to enter the broadcasting field.

Is this so? A closer look might bring out some surprising facts about the "helpfulness" of an internship program.

At present, there are several different types of internships, some dating back as far as the Golden Years of radio in the early '40's, but most have very similar procedures. A student intern, usually a college student with some school contact with broadcasting, is brought into a working broadcasting station. For periods varying from one summer to a year, the intern is given an in-depth introduction to professional broadcasting. After some form of general orientation, the intern is put in a department of his interest, and he works with one or all of the people in that department as a functioning member of the firm.

These general procedures are the same in most internships. Two more just as frequent, but not quite as innocent facts also show up in our study of internships. These are the amount of payment for intern service, and the "practicality" of the intern's duties.

Nowhere in this author's research could there be found a station that paid an intern the same salary scale as a starting professional in the field. Some stations pay lowered wages, and some give nothing but college credit. If a station used full-time personnel to fill those positions held by interns, it might have to pay over \$5000 a year for those services.

But, just because the broadcaster is saving money by using interns does not constitute any crime for student or broadcaster. The station may be able to function just as well without intern help. Shouldn't the student be grateful for the experience he gets, for the aid he is receiving towards getting a permanent job "in the business?"

A former midwestern broadcast says no. "Internships don't help you that much in job-hunting, especially those that don't pay. I worked in hiring personnel, and I can say that students who had internship experience with pay were just as bad off as college broadcast majors with no experience at all. If you could only put down a good salary."

And what about the practical knowledge that an intern is supposed to be gaining? In many unionized stations, the intern is allowed to do nothing but watch other people do a job. No practical experience is offered at all.

Other stations go in the opposite direction. The student is given a position of importance, working with (under) people involved in production, direction, writing, public relations, and other creative fields. One educational TV station allows interns to become production assistants, working on many of the same things a professional producer might handle.

Great experience? Certainly, but does it help get a job? As one woman at that PTV station said, "There are many openings for production assistants that are filled by new personnel." It is once again, preparing the student "for the first job, but the best job." The student's experience might be found very helpful years later, after he has already worked himself up in the broadcast station system, but it can be meaningless for the student as a job hunter.

Even the stations who run intern programs seem to feel so. All the stations interviewed said that they hired "very few" of their own interns as full-time personnel. Some mentioned the fact that they actually had few positions to offer. None mentioned the other fact was stated by one young television producer, "Why pay for 'em if you get 'em free?"

The intern might very well be blocking himself and his fellow broadcast majors out of a job. Many duties that might need full-time personnel are being done by the eager intern at minimal cost. Therefore, hiring can be lessened for the broadcasting station, and troubles compounded for the hapless intern.

(continued on page 28)

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Internships

(continued from page 28)

Of course, not all of these facts are true at all stations offering internships. One small network affiliate intends to hire its own interns as permanent personnel. (This particular program is only in its first year, and it is limited to black students only at the otherwise all-white station.) Several stations pay interns actual starting salaries. And some of the duties of interns are more in line with their first-job responsibilities in some stations.

But this does not belie the fact that most internships contain at least one of the problems mentioned in this article. The student intern is all-too-often not getting the help he is led to believe he is receiving, and sometimes he is standing in his own way.

What can be done to solve the problem? Not very much as far as the internship itself is concerned. These are the days of the hard dollar, and, whether money is "tight" or not, you cannot expect the broadcaster to expend full-pay salaries for inexperienced personnel. More than likely, that broadcaster will learn to live without the personnel.

In the same vein, one cannot expect the broadcaster to be willing to spend five weeks to one year training students to be mail clerks, typists, cameramen, and floor managers - typical starting

jobs for inexperienced personnel. Nor can you expect the student to be interested in such an internship.

Of course, this problem might be alleviated if broadcasters would trust the training received in colleges and in internship programs. At present, a medical student becomes a doctor, a law student becomes a lawyer, a journalism student becomes a journalist, but a broadcast major must first become a mail clerk and learn his subject all over again because the employer doesn't trust university training. But this is an entirely different article.

The problem of blocking potential jobs is somewhat complex. The student wants experience desperately, but taking an internship may mean ultimately that he blocks himself out of a real job. Even if he turns down the internship, the station can either do without him, or find a student more eager and less prudent than the first student.

The real problem of the broadcasting internship is a moral dilemma for the student intern. A balance must be struck between the student's natural eagerness for a quick job and the real facts about pay, practicality, and permanent position. Without prudence, all those interested in a broadcasting career might find themselves caught in the monstrous cycle of "experience" without position for an ever-extending period of his career.

United Artists' Tour

United Artists is currently booking a tour slated to begin the first of April, concluding in the latter portion of May, which will entertain some 200,000 students free of charge.

Some of the acts slated for the show include: The Nitty Gritty Dirt Band, Brinsley Schwarz, Doc Watson, Spence Davis, George Gerdes, Country Gazette, Asleep At The Wheel, Townes Van Zandt, and Robert Thomas Velline.

The show will commence in Kansas City, from there proceeding by bus through Missouri, Illinois, Minnesota, Wisconsin, Indiana, Michigan, Ohio, Pennsylvania, New York, Vermont, Mass., Conn., New Jersey, Maryland, Virginia, North Carolina and Tennessee. United Artists has arranged to cover travel, talent, accommodations and other related expenses.

Already over half of the dates have been booked. The only stipulation United Artists has laid down is that the campus which is to have the show must provide a facility that can accommodate a minimum of 4,000 students.

Any campus interested, located within the routing area of the United Artists Road Show wishing to acquire the presentation for their campus, should write or phone the College Promotion Division of United Artists Records within the next fourteen days.

INTERCOLLEGIATE BROADCASTING SYSTEM announces a NEW PROGRAM OF RESEARCH GRANTS

The purpose of these grants is to encourage research into the area of college radio. This area includes carrier-current, ten-watt FM, CAFM, education FM, commercial FM, and AM stations. The guideline stipulates: the research is to concern college broadcast stations primarily operated by students. By no means does this exempt stations in which the faculty play a supervisory role.

The extent of the grants will consist of expenses for printing, mailing, and postage, and other incidentals incurred for the study.

Awarding of the grants will be made after the proposals are evaluated by a committee from the academic community.

Awards may be made in whole or in part depending upon the importance of the problem and the cost of the study.

No deadlines are set, as this will be a continuing program but funds are limited for each fiscal year.

Applicants should submit two copies of the proposal and one copy of an itemized expense request. These are to be sent to:

Jack Deskin, Chairman
IBS Research Committee
Department of Communication
Box 5141, Southern Station
Hattiesburg, Ms. 39401

SIGN-OFF

EDITORIAL

It seems that once a year JCR features an article or editorial chiding its readers for 'lack of involvement' in the development of national issues. Since this is the first edition of JCR for 1973, it seems appropriate to put the annual "critical" column in now. Hopefully this will be the last one to appear.

Seriously, operators of college radio stations lack in leadership on any national level. And this lack of leadership has hurt the campus broadcasting industry since its inception. Why do strong leaders at various stations remain isolated? Each section of the country contains strong respected stations, yet the leaders of these stations never exert their influence on national areas of concern. One reason, which has been suggested, is the yearly turnover in personnel. Another suggestion was the long summer break which seems to disrupt organization. These are weak arguments. Collegiate newspapers have the very same problems, but they do maintain a fairly strong national alliance.

When the Federal Communications Commission began an inquiry into carrier-current operations, very few stations thought much about it. The strong leaders—independently—voiced concern and filed some well thought-out comments.

When CPB filed proposed rulemaking which would weaken carrier-current broadcasting, very few stations took the time to respond.

When JCR asks for comments and positions taken by campus stations, the filman can take a holiday.

What it boils down to is IBS and JCR cry on the fights to protect college radio. And it must be said that IBS has done an exceptional job for college radio. The association's legal staff has constantly monitored the Commission

(next page)

Publisher's Report

In a release to broadcast stations, NAB's executive vice president of station relations, Burns Nugent stated that, "The advertising of pirated recordings continues to be a matter of grave concern. As NAB's Legal Department advised stations in June, 1971 '... broadcast stations can be held responsible under the Copyright Law for advertising the sale of musical recordings produced without proper copyright permission or license.'"

Stanley M. Grotikov, president of the Recording Industry Association of America, Inc., in a letter to President Wasilewski of the NAB, estimated that \$150,000,000 to \$200,000,000 is being drained off annually into illicit channels. Whenever a pirate tape is sold, no artist is paid, no record company, no musician, and rarely a composer and publisher.

The recording industry this year alone is spending \$800,000 in an anti-piracy campaign of investigation and litigation.

"Some radio and television stations—inadvertently," according to Grotikov,— "currently are accepting paid commercials for pirate tapes, thus undermining my industry's immediate interests and the long term needs of broadcasters, too." Grotikov went on to state that "They're usually unauthorized if the price is amazingly low—if current hit material is featured at such low, low prices—if the product of several artists from several record companies is combined—if the package bears clumsy graphics, no legitimate company name and logo, and no artist photo or sophisticated art."

Grotikov encourages broadcasters to:

- 1) Establish the authenticity of any recorded product featured in paid commercial advertising before such advertising is aired.
- 2) Discourage consumer purchasing of pirate tapes since the practice is unlawful, diverts funds into the underworld, and undermines the future development of the very

(next page)

LOOP-BACK

Each month, an issue dealing with some aspect of the broadcasting industry is posed to our readers. We, then, in turn, ask our readers to send us their opinions and comments to the proposition. These comments are tallied, analyzed, and reported back to our readers in a later issue of JCR. We ask that you give (1) a definite yes/no answer, followed by (2) your comments. Please sign your name indicating whether you are a student, advertising person, music industry, etc. Also indicate whether your name may be used in the discussion which will appear in a later issue.

THE ISSUE THIS MONTH:

SHOULD THE FCC LICENSE STATIONS FOR A FIVE YEAR PERIOD INSTEAD OF THE PRESENT THREE YEAR RENEWAL?

Last month's question brought 31 replies. Twenty-nine were for the question 2 were against. "Should Congress pass legislation to protect newsmen's confidential sources and information?"

The following comment was furnished by Sue Zimmerman, news director, WRCT, Carnegie Mellon University, Pittsburg, PA:

The First Amendment is popularly bandied about by just about everybody from pornographers to university professors to protect themselves from legal recriminations. It might seem that the term "Freedom of speech" has become, in effect, the soiled laundry of the American judicial system. And yet, Freedom of Speech, and with it, Freedom of the Press, remains as one of the basic tenets of the entire concept of democracy. School children are taught to respect this freedom, but they are encouraged to take pride in it as an American institution. How many times have we pointed to the restricted media in some foreign country and spoken of this as being symbolic of, or unique to,

(next page)

CHAIRMAN'S MEMO

It is time to look ahead to nomination and election of the Board of Directors. The By-Laws require the Nominating Committee be appointed by February first. To enable this committee to do an "in depth" job, it was appointed on December 28; President Don Grant is Chairman and serving with him are Rod Collins, Vice President, Programming and Jeff Tellis, Regions Coordinator.

These gentlemen are looking for new candidates to consider. It will not be

possible, nor is it desirable, to propose the same slate as last year. People with a knowledge of the radio industry and also a background in college radio are needed. People recently active on a campus station as well as people graduated some time ago are needed. There is a place on the board both for individuals who are actively engaged in running the System on a day-to-day basis and who intimately know the problems to be overcome and others who are more knowledgeable about

some other segment of the broadcast industry.

The Nominating Committee has until March 1 to prepare a slate of candidates. Election follows. There will be time after this message reaches you to present your suggestions for nominees. The committee hopes you do; your suggestions will be considered. Write Don Grant, 2261 Palmer Ave. (Suite 3J) New Rochelle, NY 10994 or care of the general office of IBS, the familiar Box 592, Vails Gate, NY 12584.

Editorial

(from preceding page)

and other interested parties and always been on top of any threat which was leveled at the campus broadcaster. But the association needs the help of the membership. And that is you. Through your association with IBS and your membership in Iota Beta Sigma, college radio can become a powerful force.

If you work at a college station you must care about college radio. Why not make it strong? If it is strong nationally, it would seem that it would then be stronger on your campus, too.

The running of a college station takes many hours a week. Add these hours to the hours spent in the classroom, the hours spent studying, and the ones set aside for social activities, and any mathematician would admit that there are very few hours left. But there has to be a few left for your fulfillment of an obligation to your industry.

IBS elections are coming up in the near future. Don't just mark a slate,

consider who is representing you before you mark that mark.

And, hopefully, you will still have a few seconds left to correspond with JCR.

Loop-Back

(from preceding page)

fascist, and malevolently autocratic governments?

Yet, by denying the press the right to hold as confidential their news sources, the courts have made a direct affront to this very concept of "Freedom" and democracy. Truth, contrary to what some would have it, is not always immediately available on request, nor is it always to be had by the most reputable sources. One does not go to the Chief Justice for concrete evidence on syndicated crime, nor does one merely happen by it in the public library. Rather, the "truth" about syndicated crime is realized from primary sources, that is, from wire tapping, unconstitutional at worst, questionable at best, or from a complex and longstanding relationship between the journalist and

the informant, painstakingly erected bonds of trust and with the implicit understanding that the informant be free as possible from legal repercussion. Such a relationship has not the remote possibility of being established once the legal sanctity of journalism is revoked and without the "truths" established by this method, where indeed, is the fate of free speech to lie?

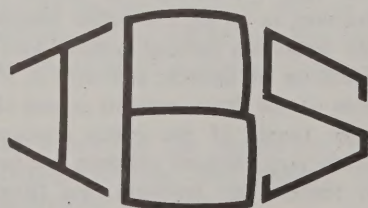
Publisher's Report

music the consumer enjoys via radio and recordings.

Broadcasts can be held responsible under the Copyright Law for advertising the sale of musical recordings produced without the proper copyright permission or license.

The U.S. District Court for the Southern District of New York recently decided that an advertising agency is liable for royalties due music publishers if a client is found guilty of bootlegging musical recordings. The Court also held that radio stations which carry advertising for bootleg recordings and mail order firms which distribute such records can be responsible under the copyright law.

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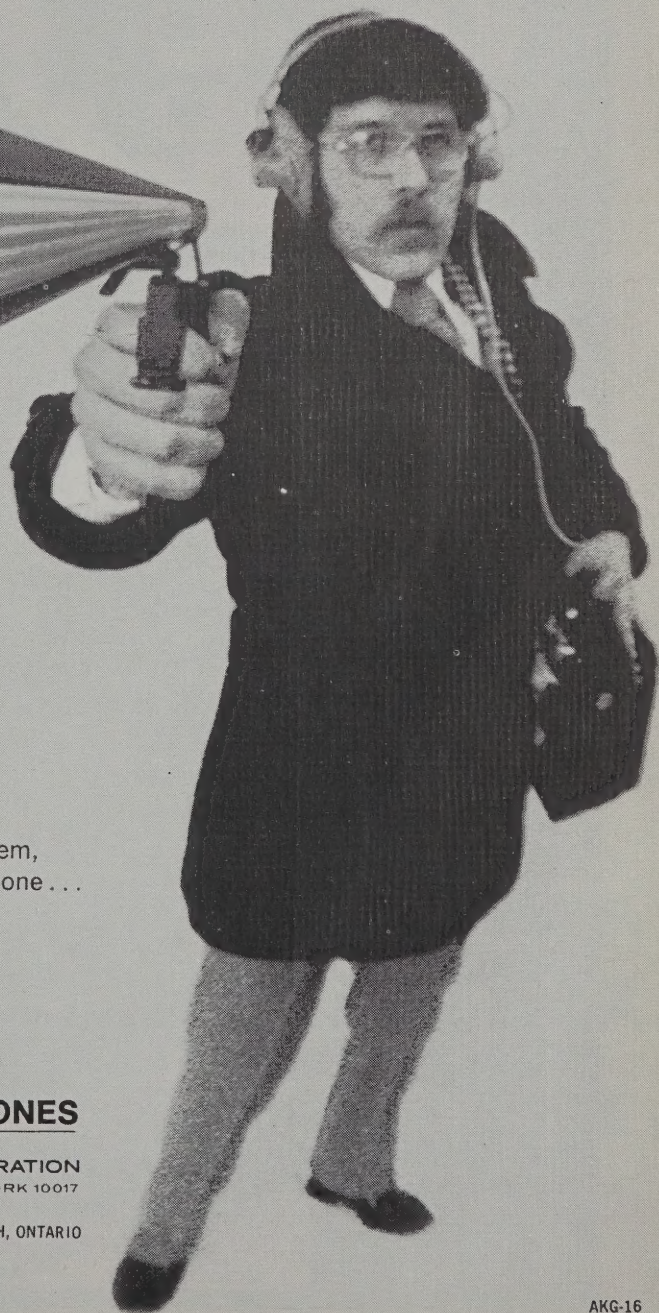
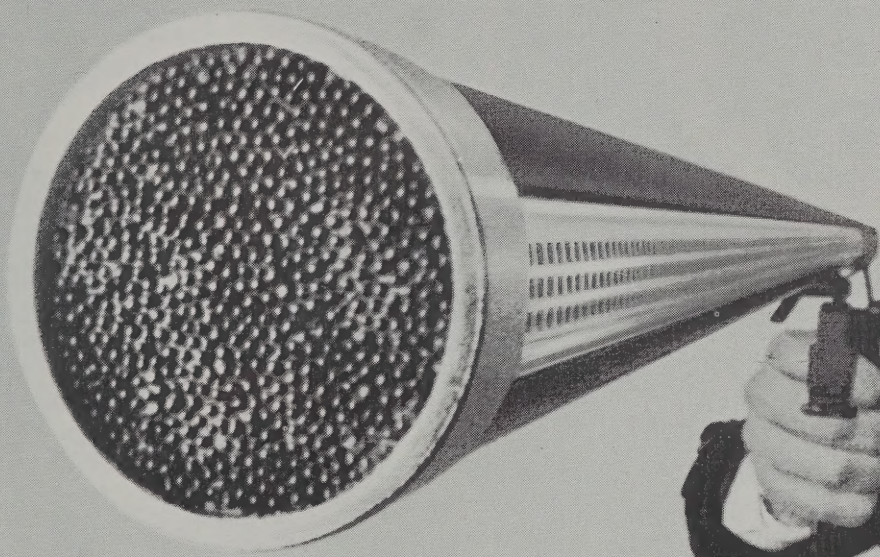
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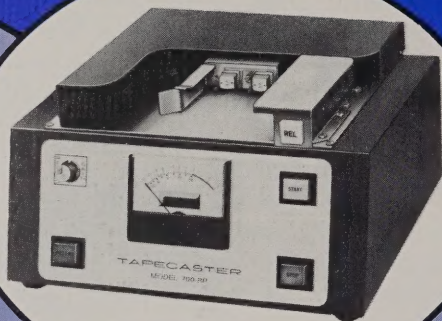


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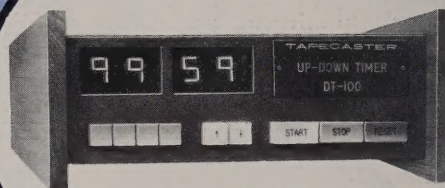
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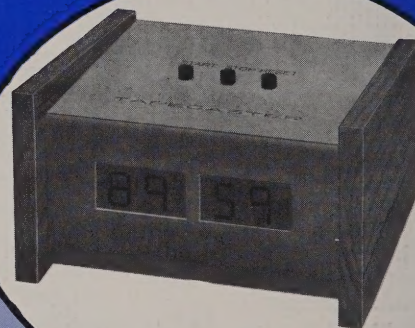
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